

Schubert Edition

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Liner notes

SYMPHONIES (CD1-CD4)

Franz Schubert, unlikely symphonist

All seven of Schubert's completed symphonies – plus the B minor fragment known as the 'Unfinished' (though there are several other such fragments) – are played fairly often nowadays, but this wasn't always the case. During Schubert's lifetime (1797–1828) some of them were performed, but only occasionally and in small circles; his most famous pieces instead ranked among his songs and a small group of piano compositions, mainly for four hands. These works fitted perfectly into a bourgeois culture that greatly enjoyed domestic music-making and valued music with an essentially classical framework as well as a romantic and melancholic character.

The symphony was regarded as a public genre during Schubert's day; its greatest master was Ludwig van Beethoven, whose offerings combined a classical sense of structure with great energy and a strong inclination towards heroism. When Schubert's symphonies were published (some of them only decades after his death), many people criticised their length, structure and mood: the mood was decidedly romantic, especially in the 'Unfinished' and the 'Great' C major Symphony, which explains their relative popularity since about 1900, and the Beethovenian length with an un-Beethovenian approach to melody and architecture made them highly problematic. In addition, many people found particular fault with the first six symphonies: they were not public and problematic enough, since they sounded more like chamber music from a charming Haydn than orchestral music from a struggling Beethoven. Their strong divertimento-like character was largely regarded as superficial and inconsequential, whereas Romanticism strived for emotional and intellectual depth in music. Only the 20th century, the same age that brought full recognition for Haydn, gave these pieces the attention they deserve. Both Haydn and Schubert brought depth to their music, but via unconventional means.

Schubert's symphonies can be divided into two groups. After lessons at a religious school (Konvikt) in Vienna, the composer founded his own orchestra in which he played the viola, and his first six symphonies were written for this ensemble between 1813 and 1818. In 1822 he became seriously ill, and although he made a partial recovery, he realised that his illness would eventually prove fatal. This had a major impact on his style, as he thereafter set to work on a number of orchestral fragments followed by two substantial works: his 'Unfinished' Symphony (1822) and the 'Great' C major Symphony (1825–6). Although there are indeed considerable differences between the earlier and the later symphonies, as Romantic authors have pointed out, the similarities are just as striking.

The spirit of Haydn and Mozart is indeed present in many aspects of the first six symphonies. Schubert does not write for greater forces than the average Mozart orchestra, and the instrumental parts can be played by a good amateur (just like Haydn and Mozart, Schubert saw the orchestra from the perspective of an orchestral musician, with strings at the heart of the sound and winds given greatest prominence in short passages of dialogue). All the movements have distinct motifs and melodies; like Mozart, Schubert tends to develop melodies, especially long ones. He is much more daring than Mozart in his use of harmony, however – not so much by introducing unexpected chords and unusual harmonic changes, but by introducing expected chords and changes at unexpected moments. Indeed, from a harmonic perspective Schubert's music can be described as much more static, as he likes to postpone resolutions, especially in long movements such as the finales of the first three symphonies. Even when he is writing to a very clearly defined musical structure, such as the

scherzo, small deviations from these forms in all the first six symphonies betray a new approach to concord and discord: the distinction between harmony in the tonic and the dominant becomes less clear-cut to allow for a much richer language, not only in the development section where by convention harmonic richness is stimulated, but also in the exposition and the recapitulation of many movements. The result is a certain loss of the concision that is so typical of Haydn's and Mozart's music, and of energy (since Schubert, unlike Beethoven, is very sparing with great dynamic contrasts), but an increase in lyric expansion. Already in the earlier symphonies, one observes Schubert's inclination towards long passages without great dramatic contrasts but with an essentially continuous sonority. Even in his Fourth Symphony, in the 'tragic' key of C minor (the nickname 'Tragic' is the composer's own), Schubert is more a lyric than a tragic composer. The opening movement has the hallmarks of a tragic symphony: the key, the punctuated rhythms, the slow introduction with many sustained discords, the emphasis in the instrumentation on the winds and the many sudden dynamic accents. The symphony's nickname, however, is only really appropriate for the first movement; the second is a beautiful cantabile, the third a scherzo with spiky rhythmic accents (no more tragic than the scherzo in the light-hearted Fifth Symphony) and the finale combines joyful melodies with heavy instrumentation.

The Sixth Symphony shows the influence of Rossini, who became hugely popular in Vienna after 1815. Schubert took the Italian composer's persistent melodic style and use of short motifs and rapidly repeated notes in the accompaniment, and combined these with his own unorthodox approach to harmony and discord, as well as a Haydn-esque style of orchestration.

Tentatively received at first, the last two symphonies came to be held in high esteem by Romantic authors. The drama in the music, which in earlier compositions sheltered behind a façade of Haydn-esque beauty and charm, now comes to the fore: everything that had been moderated by a sense of Classicism in Schubert's earlier works is now fully exploited in the name of a new mode of expression and innovative approach to form. On a large scale, the Classical framework has remained, but in the finer details Schubert is much more daring. While the 'Unfinished' is almost as long as the previous completed symphonies (and it is highly likely that Schubert envisaged more movements than the two we have now), the 'Great' C major is even longer than Beethoven's 'Eroica' and 'Pastoral' symphonies. The 'Unfinished' Symphony is remarkable for several reasons, among them Schubert's new approach to instrumentation: the symphony opens in a dark mood and with low, soft instruments, but what appears to be an introduction turns out to be the main theme. Schubert is also much more daring than before in the placing of concords and discords; many of his gestures are recognisable from other tragic music of the time, but the mood now constantly fluctuates between introvert pessimism and extrovert tragedy. Indeed, harmony is an extremely important means of expression, and the second movement is just as adventurous – although a Classical framework is still discernible here, the proportions are highly unorthodox. It is remarkable that Schubert is able to largely stick to the same innovations as he employed in the earlier symphonies, but to create an entirely new emotional world by exploiting them more fully.

The 'Great' C major is, in a sense, the 'Unfinished' made finished and with tragedy transformed into joy. Expansion by constantly repeating themes in different contexts is the most important aspect of the structure, and, much more than in his earlier symphonies, Schubert exploits the possibilities of

long passages within one key. The size of the orchestra, too, is very similar to that of the first symphonies, but the sound is generally more mellow. Thus the symphony stands as a remarkable work of art: it has the vitality of the Classical period and the melancholy of Schubert's personality, combining the clear and concise architecture of the late 18th century with the more adventurous structure of most Romantic music. When Schubert's last two symphonies were first presented (the 'Great' around 1840, the 'Unfinished' about 25 years later), musicians initially found the scores too difficult to play, and it took audiences several decades to recognise that Schubert had mastered Beethoven's favourite genres such as the symphony, string quartet and piano sonata in his own way, casting aside the restrictions of the Classical tradition. Schubert was one of the first composers to write music often described as poetic: on the one hand classic and clear-cut, on the other dreamy and diffuse.

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CHAMBER MUSIC (CD5-CD7)

Rondo for violin and strings in A, D. 438 - Konzertstück for violin and orchestra in D, D. 345

Polonaise for violin and chamber orchestra, D. 580 - Five minuets and six trios for strings, D. 89

It should come as a surprise to no one to discover that there exists among those who claim to know and love music, numerous prejudices. After all, ignorance is the principal foundation of prejudice and certainly there is no shortage of ignorance among "thinking" men about music. As with all prejudices, those regarding music can be "supported" by scant evidence, though there is never enough to justify their existence.

One such prejudice holds that longer musical compositions are inherently better than shorter ones and that those who write them, therefore, are better composers. (One may suppose that such a puerile attitude toward art would lead one to forsake the sonnets of Shakespeare, for example, or all the paintings of Monet save the expansive waterlily scenes.) We condescendingly confer the title "miniaturist" upon those who eschew expression in larger forms while interpreting such a choice as tacit admission of an inability to develop musical ideas in larger formats. This conclusion erroneously presupposed that more sophistication is required to write a longer work than a shorter one.

Chopin is often the victim of this prejudice. Many would never think of mentioning his name in the same breath, where it rightly belongs, as Beethoven and Mozart. At the same time, those who think in this vein would never degrade the older composers for their limitations in shorter genres. That a finely wrought prelude or mazurka requires just as much developmental skill and ompositional know-how as a concerto or quartet escapes those so prejudiced. At an emotional level, where all music must ultimately be judged, there is no correlation between the length of a work and the depth of its impression. Are there not times when a Ballade or Scherzo is worth far more than a symphony or opera?

Another musical prejudice is held by those who believe that a composer's later works are necessarily better than his earlier ones. The advancement of age is somehow positively related to profundity of musical inspiration and maturity of compositional skill. The most publicized example of this kind of thinking is the one involving a publisher of some of Dvorák's works. Playing on the "older is better" prejudice in the minds of the musically callow, this entrepreneur assigned late opus numbers to early works to enhance their marketability. The harm to this paradigm of thought is, of course, that it is in many cases simply not true. Mendelssohn, for example, is a composer whose later works are no more likely than his earlier ones to evidence a high level of musical inspiration. And what about Schumann, whose works by which he is most widely known are for the most part numbered under Op. 20? Surely in this same composer's output, numbering into the one hundreds, there is no greater work than Op. 54, the piano concerto. Obviously, one who "shops" opus numbers is prohibiting himself from enjoying a great deal of music for there are hundreds of early works by composers that are at least as effective and artistically worthy as their older works.

When a composer's artistic evolution does follow a consistent, chronological progression, it is just as reckless to neglect the early works. Ignoring them in this case precludes the possibility of understanding creativity, that most elusive of all phenomenon, for invariably the seeds and intimations of later greatness are to be found in an artist's earlier works. Could Beethoven's Op. 111 have come anywhere else but at the end of the long and noble lineage of piano compositions that preceded it? Isn't it entirely possible that the failure of the first symphony to materialize could have affected the outcome of the ninth? Could Mozart have forged his immortal symphonic triptych without first having perfected the mold through thirty-eight recastings? The earlier works of a composer obviously beget the later ones and to ignore them is almost like fancying a rose without ever having touched a thorn.

Many of Franz Schubert's works have suffered as a result of these musical prejudices. As the author of over 1,500 compositions, only a fraction of which are of major length and only a handful of these considered successful. Schubert is regarded as a miniaturist and sometimes not taken as seriously as he should be. How the seriousness of one who wrote as incessantly and as compulsively as Schubert can be doubted is as laughable as much as it is pitiful. Composing was the only thing Schubert knew. "It is up to the state to support Me," he once said, "I was born for the sole purpose of composing." That his creative impulses happened to have found their natural outlet in smaller works has nothing whatever to do with the quality of the works themselves.

And what of those who steer away from Schubert's earlier works? Like Mozart and Beethoven, Schubert did mature in artistic stature as he aged, though having died when he was only thirty-one, he never really aged. His earlier works, however, chart the development of his incomparable genius and yield invaluable insight into the nature of his limitless art. Too, one would miss a few gems such as "Der Erlkönig" and the G Major Mass.

This obsession with long and later works has sadly resulted, until recent times, in unfortunate neglect of a lot of Schubert's work. Why these works are not

more widely known is a mystery. The four works for violin and combinations of strings would certainly prove their worth in the concert hall, in addition to taking some of the burden off the romantic showpieces with which we are all too familiar. They are possessed of a grace and lightness that are enticingly Schubertian. At times, one may even think one is hearing Mendelssohn. Composed when Schubert was not yet twenty, though his life was two-thirds complete, the music is imbued with the vitality, freshness, and at times the impetuosity of youth. One cannot help but wonder what role these works played in

Schubert's mind as he eventually conceived the later chamber masterpieces for strings. Even though the light-heartedness of these early works in no overt way foretells the profundity of the Cello Quintet, the "Unfinished" Symphony or the B-flat Piano Sonata, we must respect them just as we must respect the early self-portraits of Rembrandt, in all their insouciance, for reading the artist for the trenchant expression of his ultimate view of himself.

The Rondo and Konzertstück are both products of 1816, the year following the birth of "Der Erlkönig." Both works begin with a slow introduction in a manner suggesting Schubert's familiarity with Haydn's symphonies. The singing violin dominates the proceedings much as the birds dominate the summer dawn. The Polonaise is a festive affair, too, with the exception of a momentary episode in G minor.

The catchy little Minuets and Trios come from 1813 and are quite simple. One writer has called them "just the kind of thing used by classical music radio stations for program signatures." The first, third and fifth, in C, F, and C respectively, each have two trios, while the second and fourth, in F and G, have none.

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String Trio in B-flat major, D. 581 - Trio Movement in B-flat (Allegro), D. 471

There has not been a great deal of music for string trio, and the really important works for a single violin, viola and cello do not add up to a two-digit sum. The greatest such work was composed by Mozart in September 1788, a month after the last of his symphonies, and is labeled "Divertimento" (in E-flat, K. 563). Haydn published three string trios as his Op. 53 the following year, but they are arrangements of piano sonatas, and of little significance in their own right. Within a decade or less, the young Beethoven contributed five compositions for string trio, one of which (Op. 3) is in the same six-movement layout that justified Mozart's use of the term "divertimento," and one of which is called a Serenade (Op. 8). From the 1790s to the early years of our own century, when Ernst von Dohnányi composed his splendid Serenade in C Major, Op. 10, and Max Reger produced his two string trios, Op. 77b and Op. 141b, this segment of the repertory was all but totally ignored. Brahms did not write for string trio; Dvorak's Terzetto, Op. 74, is not scored for the instruments to which the other works mentioned here are assigned, but for two violins and a viola. Virtually the only additions of any significance made to the string trio repertory in the entire nineteenth century are the two works of Schubert recorded here; neither of them has enjoyed very wide circulation, and neither really looms very large among Schubert's compositions. but both bear his unmistakable characteristics and are of sufficient substance to make them worth any listener's while.

These two compositions come from the same period as the fourth and fifth symphonies, probably the high spots among Schubert's six early symphonies. It was in September 1816 that Schubert first tried his hand at writing a string trio: he completed the first movement, made a start on the second (an Andante sostenuto), and then abandoned the project. The one completed movement, the Allegro given the number 471 in Otto Erich Deutsch's thematic catalogue of Schubert's works, is treated now as an independent composition, a case similar to those of the two "first movements" for string quartet (both in C minor, D. 103 and D. 703, the latter being the celebrated Quartettsatz which occupies the position as twelfth in Schubert's cycle of fifteen string quartets).

A year later, when Schubert was in a somewhat different situation personally (he had by then resigned his school-teaching job), he made a second attempt and succeeded in carrying it through to completion of a four-movement Trio. Like the earlier Allegro, the completed String Trio, D. 581, is also in B-flat. Schubert was twenty when he composed his work, which, for him, tells us he was entering into a very rich "middle period" that would crest in such compositions as the Trout Quintet, the "Little C major" Symphony No. 6, and the little A major piano sonata published as Op. 120. The opening movement is an Allegro moderato, whose materials are all developed from a single theme. Haydn's influence is felt in this movement's generously proportioned coda, and even more pointedly in the next two movements, a songlike Andante and an unpretentious but rather elegant Menuetto. The concluding Rondo (Allegretto) is quintessential Schubert-sunny and vivacious without excess expenditure of energy.

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Schubert was familiar with both the violin and the piano from early childhood, and the practice of both instruments belonged to the very basis of his musical education. His eldest brother Ignaz taught him the piano, and his father gave him violin lessons. During his prolonged stay at the "Konvikt," that austere state boarding school where he completed his secondary and musical studies, and where he grew up in a perpetual state of semi-starvation, the youngster took part in all orchestral and chamber-music performances, which were numerous, playing the violin. In later years, Schubert restricted his activity as a violin-player as far as solo playing was concerned, but he enjoyed taking part in a quartet performance, either as a violinist or a viola player. On the other hand, his brief maturity witnessed an increased activity as a performer on the piano, be it as a soloist, an accompanist to his own songs, or, last but not least, with a partner: playing four hand music was probably his favorite activity as far as performance was concerned, and he contributed more music, and of a higher quality, in that particular medium than any other major figure in music history. But Schubert was not a virtuoso, and virtuosity as such

interested him little: witness the fact he wrote no concerto, this being rather an exception for an instrumental composer in his day, though it was no more in later times. His peculiar brand of romanticism, centered above all on intimacy, on meditation, or even on metaphysical pantheism, no doubt kept him away from the concerto form. And his natural shyness, his lack of recognition in fashionable surroundings deprived him of any opportunity to unfold his virtuosity - if he had ever wished to! On the other hand, Schubert's instrumental output, ranging from the piano to the full symphony orchestra, shows a perfect knowledge of each instrument's technical and expressive possibilities. This often borders on miraculous intuition as far as the orchestral writing is concerned, for it is well known that he never was able to hear a performance of any of his major symphonic works. In some respects, Schubert's use of instrumental color and scoring may even be considered novel and prophetic, as the trombones in the later symphonies, or the atmospheric string tremolo in the great quartets will show. Finally, in some rare works, he showed that the boldest virtuosity was not alien to him, and that he mastered it like any of the immortals: the "Wanderer" Fantasy for piano is a famous instance, of course, and it duly attracted the attention of Liszt, who rescored it for piano and orchestra. But the listener of the present album will be surprised to discover that the Rondo brilliant or the Fantasy for violin and piano are not behind it whatsoever in this respect. This, as we shall see, is due to the circumstances of composition, and to the personality of the performers.

Considering his perfect knowledge of the violin's resources, it is astonishing that Schubert wrote so little for this instrument. How deplorable it is to have only six violin compositions from his pen, only two of which belong to his mature years! To be true, performers have neglected even these. To be quite accurate, we should mention the existence of two additional pieces (discussed above), written in 1816: a Rondo in A major for violin and string orchestra, and an Adagio and Rondo in D major for violin and full orchestra. These, alongside the Introduction and Rondo in F for piano and strings from the same year, are Schubert's only attempts, very modest ones, at that, to set off a solo instrument against an orchestra.

Before examining the six violin pieces, we should point to the fact that their opus numbers are as unreliable as ever with Schubert, all except the Rondo brilliant

having been published posthumously. The six works break down into two very different groups, separated chronologically by a full decade, and widely divergent both in style and aims. The first group includes the three modest sonatas composed in 1816 and published as Op. 137, for which the undoubtedly more accurate designation "Sonatinas" has become practical use, and the so-called "Duo" of the following year (in A major, Op. 162, D. 574), actually a sonata on a slightly larger and more ambitious scale than the foregoing pieces, but definitely of the same family. On the other hand, we find the two great virtuoso works, spectacular scores in the grand concertante manner: the Rondo brilliant, Op. 70, D. 895, of 1826, and the C major Fantasy, Op. 150, D. 934, completed the year after.

As compared to the twenty-one extant piano sonatas from Schubert's pen, this output is undoubtedly a small one. And whereas it is fairly easy to put the youthful Op. 137 and 162 in the same category as many a piano sonata from the same period (Opp. 120, 122, 147 and 164 being the best known), the two late pieces do not match the magnificent posthumous piano sonatas. To quote Einstein, they are rather "substitutes for the violin concerto Schubert never composed", and their nearest pianistic equivalent would still be, as suggested before, the great "Wanderer" Fantasy. To make up for the frustration we may feel at not owning a really great violin sonata by Schubert, we have the truly Mozartean charm and equipoise of the early pieces, and the strange fascination of the Fantasy, one of the composer's most complex achievements, and one in which his harmonic genius unfolds itself to the fullest.

Duo in A Major, Op. 162, D. 574

This work, written in August 1817, but published long after the composer's death, closes a period of approximately eighteen months during which Schubert showed a permanent interest in the violin, since it witnessed not only the appearance of the three works Op. 137, but also that of the two modest pieces for violin and orchestra we already mentioned. After that, more than nine years were to elapse before he wrote for the instrument

again. If one considers the Op. 137 sonatas to be what they really are, that is Sonatinas, the Duo Op. 162 remains the only genuine violin sonata Schubert wrote, a fact we must deplore, for while it is undoubtedly more ambitious an achievement than either of the Sonatinas, it is lightweight when compared to any of the mature piano sonatas. In fact, it can best be put on one level with another minor masterpiece which it antedates by two years, namely the charming piano sonata in the same key (Op. 120). Like that work, like the spirited sixth symphony of 1817-18 (the "little" C major Symphony), like the "Trout" Quintet lastly, the Duo is a work of transition, witnessing a period when Schubert, while deepening his own idiom and expression, stood under the contradictory influences of Beethoven and of Rossinian Italianism: the two Overtures in the Italian style, composed roughly during the same period, give the best possible idea of Schubert's position at the crossroads. If Italianism is hardly to be found in the course of the Duo's four movements, the Beethovenian imprint, on the other hand, can be felt in the broadening and increased solidity of form, in the more exacting instrumental technique (which, however, never reaches the level of virtuosity), and lastly by the replacement of the Minuet with a genuine Scherzo. What still distinguishes this work from any Beethoven Sonata is the all-pervading spirit of the Lied, which can be felt from the very first bar of the Allegro moderato, a piece of delicious freshness and limpidity. Its songful and lyrical quality probably induced the composer to have it followed by the Scherzo, a most effective contrast. This is a dashing piece in E major, whose Trio, in the remote key of C major, is introduced by an ascending chromatic scale. Next comes a wonderful Andantino (likewise in C major), a genuine instrumental Lied, with a dolce central section in A-flat, shrouded in mystery. The final Allegro vivace, a sturdy piece in ternary time (a rare enough feature for a last movement of the classical era!) seems to recapture the spirit of the Scherzo.

Fantasy in C Major, Op. 159, D. 934

When Schubert composed the Fantasy in C major, he had hardly eleven months of life in front of him. He had just finished the great Piano Trio in E-flat, Op. 100, and was working on his second set of Impromptus, Op. 142. By the last days of 1827, the new work was ready. Though we can consider it today to be Schubert's most important and most original composition for the violin, Slavik and von Bocklet earned very little success when they premiered it at Vienna, on January 20, 1828. The reviews were harsh. The magazine *der Sammler* ("the Collector") had an article in its issue dated February 7 which read: "The Fantasy for piano and violin by Mr. Franz Schubert somewhat exceeded the duration the Viennese intend to devote to spiritual enjoyment. The ball emptied itself little by little, and the present writer admits that he is unable to say anything about the end of this piece". The *Musical Gazette* of Leipzig (April 2nd) was even more summary and categoric when it wrote: "A new Fantasy ... did not meet with the slightest success. One may thus rightfully assume that the popular composer has composed himself astray" (*verkomponiert*). What humiliating condescension in these words "the popular composer", and how strikingly one is reminded of Anton Bruckner, whose third symphony was also to empty the hall exactly fifty years later, and whom critics the worthy successors of those we just mentioned accused of "composing like a drunkard"! Indeed, to his last day, Schubert, the only composer of his time to be able to equal Beethoven as a master in the large instrumental forms, was considered by his contemporaries a gifted apprentice unable to construct. Such disastrous opinions remained alive until recently, and it should not be forgotten that Schubert's larger works were unearthed and published only gradually during the second half of the nineteenth century.

To be true, the Fantasy is a difficult piece, powerful, strange, conceived on the broadest scale and harmonically very adventurous. As with many another instrumental work from Schubert's mature years, a Lied forms the heart of this fascinating piece, and very likely its point of inception. This is the celebrated "Sei mir gegrüsst" Op. 20 No. 1, composed in 1821 after a "ghazel" (a kind of oriental poetic form) by Friedrich Rückert. As in the "Trout" Quintet, in the "Death and the Maiden" Quartet, or in the beautiful but sadly neglected Variations for Flute and Piano Op. 160 on "Trockene Blumen", the Lied is used as a theme for a set of variations.

The Fantasy's architecture looks very complicated at first sight, with its seven sections played without a break. In fact, it can be reduced to a

normal three-movement scheme, preceded by a slow introduction. Thus there is no independent Scherzo, probably because the first Allegretto has the character of one. This

sets the Fantasy apart from its two great pianistic companion pieces (the "Wanderer Fantasy" and the F minor Fantasy for four hands, Op. 103, both of which also consist of a complex of interconnected episodes.

The technical difficulties in performance by far surpass even those of the *Rondeau brillant*: indeed, this is one of Schubert's most perilous works! It opens on a highly atmospheric Andante malta, a wonderfully mysterious musing, whose harmonies and texture (steady pianissimo tremolo) border on impressionism, this being matched by complete structural freedom. It leads to an Allegretto in A minor, again very Hungarian in flavor, at the same time noble and luminous, and featuring a charming canonic episode. Next comes the Lied, a thoughtful and serene melody in A-flat major (note the contrast of key with the foregoing A minor!), subjected to three great variations. Here the violin's virtuosity reaches its apex, and Schubert's expert writing, accumulating in quick succession Spiccato, Staccato, Pizzicato, etc., shows that he might have written the most splendid of Violin concertos. This brilliant writing, spectacular in the best sense, never prevents the music from retaining the highest level of inspiration and poetic delicacy. A fourth variation, hardly begun, very freely leads over to an abridged return of the opening Andante. This is followed by the final Allegro vivace, a cheerful and winning march which may be considered a last free variant of the Lied, the latter momentarily interrupting the movement's course by being recapitulated in its original dreamy form in A-flat. The Fantasy ends with a bright and sturdy stretto (Presto).

The Three Sonatinas Op. 137

These three modest and unassuming pieces, undoubtedly the gems of their kind (for small-scale works easy to perform seldom maintain a quality of inspiration such as to be found here!) have been a manna for amateurs ever since their publication: a music-loving household will always be their natural frame rather than any concert-hall, small or large. To the non-performing music-friend, they make ideal listening on CD, the more so since their public hearings are infrequent.

These first attempts at instrumental duet writing by a nineteen-year-old composer show perfect command of the medium and a true sense of genuine chamber music. The texture is crystal-clear, well balanced and effective. Schubert's model is his idol Mozart, and we should keep in mind that the most Mozartean of all his symphonies, the enchanting fifth in B-flat major, was composed during the autumn of 1816, thus shortly after the three little sonatas, written down in March (the first two) and April (the third) respectively. Schubert's exclusive admiration for Mozart seemingly made him overlook the existence of Beethoven's ten violin sonatas, by then all completed and published, for there is no trace of their influence to be found here. Whereas the first sonata (or rather sonatina, as we shall call them from now on, by common consent) has only three movements, the other two include a Minuet (but not a Scherzo). The formal structure remains very classical as far as the first and third sonatinas are concerned, but the second, in many ways the most interesting and individual of the set allows itself greater freedom in this respect.

Sonatina in D Major, Op. 137, No. 1, D. 384

This is the most popular of the three, probably for its beguiling opening theme, obviously derived from Mozart's Violin Sonata in A Minor, K. 364. The work stresses its relationship to the sphere of the eighteenth century by its long-since obsolete heading "Sonata for Piano forte with the accompaniment of a Violin", an indication which corresponds to no reality in the present case. The initial tune sings in soft unisons of both instruments, and a concise Allegro mo/to in sonata form unfolds itself from that unassuming beginning. Next comes an Andante in A major, of truly Mozartean tenderness, and this, as in the two remaining sonatinas, constitutes the work's heart and climax. The final Allegro vivace in 6/8 time, by turns dreamy and spirited, forms an effective conclusion to a minor masterpiece whose overall classicism does not exclude many an individual touch.

Sonatina in A Minor, Op. 137 No. 2, D. 385

Whereas the two other sonatinas start with a unison statement of both instruments introducing the main theme, this one entrusts it to the piano alone. The violin, entering at bar ten, at once plays a very free amplification of it, its melodic leaps reaching an extent of two octaves. The very lyrical and songful Andante in F major, again the most significant of the four movements, shows the influence of the Lied element, ever present in Schubert's instrumental music. The central section in A-flat has some beautiful and delicate modulations. The Minuet (with the marking Allegro) is a sturdy and strongly rhythmical piece, much more so than the corresponding movement of the G minor work. It boasts a beguiling Trio, where the key changes from the foregoing D minor into B-flat major. The concluding Allegro is planned on a fairly large scale, based upon the contrast between a tenderly elegiac melody and a lively theme in lilting triplets. The minor mode is maintained to the end.

Sonatina in G Minor, Op. 137 No. 3, D.408

The opening Allegro giusto offers a striking similarity with the first movement to Mozart's sonata in the same key (K. 379), and the Mozartean imprint remains peculiarly strong during the whole work, notwithstanding the fact that it precedes the composer's "Tragic" Symphony No. 4 in C minor by a few weeks only. The passionate and lively movement is followed by an Andante in E-flat major, slim and winding in its unfolding, and whose intensely lyrical middle section, with its unspeakable poetic feeling and bewitching harmonic turns make it the climax of the three sonatinas. A very elegant Minuet, whose songful Trio is of the rarest beauty, and a brilliant and lively Allegro moderato, sometimes recalling Weber in a most curious and unexpected way, complete the beguiling work.

Rondo Brilliant in B Minor, Op. 70, D. 895

Both the Rondo brilliant, Op. 70, and the Fantasy, Op. 159 (discussed above), were intended for the same performers, who duly premiered them in a one year interval. The artists were young violinist Joseph Slavik and Schubert's own friend C. M. von Bocklet. Slavik, then only twenty, was an extraordinary virtuoso, known as "the Czech Paganini," and who might well have superseded the famous Italian, his senior by a full generation, but for his untimely death at the age of twenty-seven, only five years after Schubert's. Indeed, his stupendous technique, said to equal Paganini's, was matched by an intensity of feeling not often to be found in the latter's playing. Bocklet, himself a fine musician, was Slavik's regular accompanist, and this is how Schubert, still fighting hard to obtain recognition at large even though he had already reached the apex of his brief career, found an unhopd for opportunity to entrust a celebrated virtuoso with two first performances.

These circumstances help to explain the brilliant writing and spectacular style of both works, which require the highest technical proficiency from both the violinist and the pianist. The critics' reception, very probably shared by that of the public, was very different from one piece to the other, and for quite obvious reasons inherent in the character of the music itself: whereas the Rondeau was well received, the Fantasy, owing to its length, complexity, boldness and problematic form, met with misunderstanding and general perplexity.

The Rondo brilliant was written during the last weeks of 1826, just after Schubert had completed the last and greatest of his fifteen string quartets, Op. 161 in G major. There was a private premiere at the publisher Artaria's, early in 1827, and the reception was so favorable that Artaria printed the piece soon thereafter. The understanding and relevant reviews stressed the beauty, the novelty and strength of inspiration, even underlining "the charm of shifting harmonies". The actual Rondo is preceded by a majestic Andante introduction of some fifty bars, unfolding itself in spacious ternary form, and underlining its pathetic grandeur by solemn dotted rhythms and by rich romantic modulations. The lively and playful Rondo is based on a theme of a strong Hungarian flavor, such as Schubert had brought back from his two stays with the Esterhazy family at Zalesz (witness the Divertissement a la Hongroise for Piano Four Hands, Op. 54, or the finale of the Grand Duo, Op. 140, not to mention a dozen more examples). The music develops with ever new inspiration, perhaps reaching the high point of expressive beauty in the ravishing lyrical episode in G major, the heart of

the piece, imbued with rare Schubertian magic. A bright and triumphant flourish in B major brings the Rondo to an exultant end.

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Sonata for Cello and Piano in A Minor, D. 821 "Arpeggione"

Despite Schubert's fifteen piano sonatas and any number of piano duets for two pianos or one piano four hands, he wrote very few works for a duet of a piano and a stringed instrument. Every beginner knows the three charming sonatinas for violin and piano in Op. 137 which date from 1816; there is more substance and greater development in the A major sonata for violin and piano, Op. 162, D. 574, which dates from 1 B 17 when Schubert was twenty years old. For the next seven years--a long time in his short life- there were no further duets for piano and another solo instrument. In 1824 he composed two such works which are of considerable interest, one being the Sonata for Cello and Piano in A Minor, D. 821 "Arpeggione"

PIANO TRIOS (CD8-CD9)

Franz Schubert's two piano trios, probably written between October 1827 and January 1828, are surrounded by questions. Years earlier, when still a teenager, he had composed a one-movement sonata which he rejected and withdrew, and many people blame Schubert's enormous admiration for Beethoven for this long neglect. To a certain extent this is an explanation: Schubert was one of the bearers of Beethoven's coffin in 1827 in Vienna, and composed his trios only after Beethoven's death. Perhaps he wanted to wait until Beethoven was dead and buried, but this doesn't explain why in his symphonies and his string quartets he already had presented some kind of answer to Beethoven's shadow. His trios are, in any case, quite similar to those by Beethoven. Both have four movements – of which three are in the tonic key – and use the piano as its leading instrument. Both composers wrote trios that were intended for performances in relatively small environments (mostly big houses owned by aristocrats and rich citizens) and which greatly expanded the limitations of the genre and its small space. The piano parts are much more virtuosic than those of its most famous predecessors (Haydn and Mozart), and the string parts show a range of dynamics and emotions that prove that Schubert was on the border between Classicism and Romanticism. Schubert's First Trio D898 was first published in 1836 under the title 'Premier Grand trio', which indicates that the piece, by contemporary standards, was a long and demanding work, lasting more than half an hour. The second trio is even longer and more demanding. The reputation of the pieces was settled in 1836 when Robert Schumann, a great admirer of his older colleague, wrote a favourable review in which he described the B flat trio D898 as 'passive, lyrical and feminine' and the E flat D929 by contrast as 'more spirited, masculine and with a dramatic tone'. Although it is now unfashionable to describe music in these gender-related terms, the differences between both trios are great and obvious, just like the similarities. Schubert, unlike Beethoven, is not very interested in small motives that are almost endlessly transformed in all kinds of directions. He is much more a master of long melodic lines that he likes to repeat almost endlessly with slight variations which function as transitions between the sections of the piece. While Beethoven is a master of instrumental drama, Schubert is a master of lyricism. Schubert's heavenly length, a term used by Schumann in order to describe Schubert's 'Great' Symphony in C, is equally appropriate for the trios. Just as in Beethoven's trios, the various sections of a sonata form – exposition, development and recapitulation – are clear enough. Beethoven's structural use of harmony is more integrated, while Schubert is much more varied in his use of keys. He often works with keys that are on the one hand far enough away to make the harmony sound adventurous and dream-like, and on the other close enough to maintain the sense of a solid harmonic centre. Unlike Beethoven, who clearly emphasises in a phrase the strong and weak parts of the bar, Schubert tends to blur this distinction. Another difference between Schubert and his master is the treatment of counterpoint. Beethoven, like Bach, tends to show off his mastery in the form of complex and ingenious textures, difficult to play and to listen to. Schubert, by contrast, prefers to write beautiful melodies in eloquent dialogues. He felt aware of a contrapuntal deficiency and even decided to take lessons with the academician Simon Sechter during the last months of his life. But the trios are not short of contrapuntal mastery, expressed within his own style.

Although the trios are instrumental pieces, they betray Schubert's great affinity for song. In the second movement of D929, Schubert quotes a Swedish song that was doing the rounds of Vienna while he wrote his trio. It was often performed by a Swedish singer, Albert Berg, who sang it at parties and other occasions attended by the composer. The title of the song (in English) is 'The sun has set', and it is tempting to regard it as a programme for the trio. Schubert himself never explicitly described the content of the piece and was perfectly aware of the idiosyncrasies of both vocal and instrumental music. In his final years, Schubert took to writing many expansive instrumental pieces, not just these trios. But no matter how long these works sometimes were, they had to fit within a multi-movement composition. This explains the fate of the Notturmo D897. Schubert intended it to be the second movement of D898, but apparently rejected it – perhaps on grounds of length and indeed expressive self-sufficiency. When both trios gained popularity in the concert hall, the Notturmo proved to be an excellent encore. It also explains the fate of the finale of D929. After the premiere, in March 1828, Schubert decided to cut this last movement by a third. He asked his publisher to respect his decision, but we are not sure if Schubert saw the printed proof when it was sent to him.

Following Schubert's death, the trios fell into predictable neglect. The First Trio was only published in 1836, the Second much later, and both known only to connoisseurs. Schumann's judgment on Schubert gave the latter composer's music a reputation of being written for highly sensitive people, mostly women, who preferred sentiment to force and intuition to intelligence.

It took the 20th century to grasp Schubert's voice, very different from Beethoven's, but just as personal and convincing. His language was equally intriguing and showed, especially in his late and long instrumental compositions, a perfect control of architecture, phrasing, harmony, rhythm and melody. As so often recordings led the way: in this case the first recording of D898, made by the pianist Alfred Cortot, violinist Jacques Thibaud and cellist Pablo Casals. After the war, the trios' reputation was sealed. The music has a vocal touch, but it could only have been written for instruments. It is solidly grounded in the Classical style, but the fluent melodies and the harmony, which often avoid clear marking points in the structure, anticipate the Romanticism of Brahms and indeed Mahler.
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STRING QUARTETS (CD10-15)

Schubert wrote more than 20 string quartets. Of these no more than a handful have remained in the repertoire. Schubert would not have regretted this. Just before he composed his final group of three quartets, he distanced himself from his earlier efforts, which are far more relaxed in mood and do not attempt the control of large-scale form, or the expressive depth, melancholy and drama that mark his music from roughly 1823 onwards.

Quartets for the Salon and Concert Hall (CD12)

Franz Schubert's three great string quartets have long been central works for every quartet ensemble, whereas his early contributions to the genre still linger in the repertoire's shadows. Yet it is exciting to observe and hear how, beginning in 1810, the 13-year-old composer found his own way to the quartet, a path fully independent of his contemporaries. Vienna around the turn of the 19th century was *the* city for the string quartet. Some 400 works published by 70-odd composers bear witness to the boom. The string quartet was the fashionable medium for domestic musicmaking, and so it was that many composers wrote pieces which could be played by amateur musicians and therefore sold well. There were virtuosic works as well, presented mainly by violinists in the increasingly popular public concerts of the day. Only a few composers like Beethoven held fast to their high artistic ideals without concern for the performability or accessibility of their music. Schubert, too, was not catering for the general public in his early works.

Similar to his attempts at preparing 'the way to a grand symphony' by means of his late quartets, Schubert's early works may be seen as a path to

his smaller symphonies, as demonstrated in some of the sketches to those works. As a rule they were first performed in domestic circles with his father on the cello (thus the cello parts are always quite easy), his two brothers Ferdinand and Ignaz on the violins and Schubert on the viola. Schubert himself prepared the parts, which form some of the basis for modern editions. As was then customary, symphonies or entire operas arranged for string quartet were also played on these occasions, surely a reason for the existence of Schubert's overtures and dances for string quartet. Indeed, whatever the participants wanted or needed would be written for any given musical gathering.

Chamber music also played a central role at the Stadtkonvikt, the imperial-royal city college that Schubert entered in 1808 as a chorister and where he received his basic musical training. It was here in the orchestra that he learned the standard repertoire of his time, including the symphonies of Haydn and Mozart. Predictably, one finds numerous thematic references to those contemporary orchestral works in his early string quartets. Apparently Schubert did not distinguish between orchestral and chamber music in his early works, many of which exist in a variety of instrumentations. Through the use of double stops, octave doublings and tremolo, he strove for an orchestral sound in his chamber music – one can hear brass instruments in the numerous fanfares and different orchestral registers in the stark dynamic contrasts. And when necessary, he simply orchestrated the works. Although repeatedly relying on the music of Haydn and Mozart as his orientation, he nonetheless departed from the 'Classical' forms through harmonic experimentation and a completely individual way of varying thematic material, thus posing almost insoluble problems to generations of musicologists seeking to classify his works.

By 1816 the string quartet had divested itself of the influence of fashionable Rossinian opera. At the same time the new fortepiano was making its way into musical salons. The market for printed quartet music collapsed, just as Schubert was seeking, without success, to have his first works published. These developments and the publication of Beethoven's middle-period string quartets triggered a creative crisis in Schubert. It was not until 1820 that he attempted his next composition for quartet: a single movement (*Quartettsatz* D703). Like the 'Unfinished' Symphony two years later, it remained fragmentary. A turning point came in 1823 with the return to Vienna of the violinist Ignaz Schuppanzigh, who resumed his quartet concerts, primarily of music by the Viennese Classicists. Schubert immediately set to composing a series of three works.

Although the A minor 'Rosamunde' Quartet D804 – Schubert's only quartet published during his lifetime – had its first performance at these concerts and was even dedicated to Schuppanzigh, the famous violinist rejected his next quartet, the D minor 'Death and The Maiden' D810. It suffered the same fate as Schubert's great G major Quartet D887 and the incomparable String Quintet D956, whose performances and later triumphs the composer did not live to see. In his lyrical A minor Quartet and its dramatic D minor companion piece, in the G major Quartet with its references to Beethoven and in the Quintet as a great all-encompassing finale, Schubert achieved a richness of possibilities and perspectives that showed how the genre could further develop and progress after or beside Beethoven.

In the first instalment of their complete recording of Schubert's string quartets, the Diogenes Quartet focuses on the composer's lyrical qualities. As his early quartets had never been played in public, he was principally viewed as a composer of songs, not instrumental music, when the 'Rosamunde' Quartet D804 was first performed. Thus one review of the premiere refers to Schubert's 'first-born'. His friend Moritz von Schwind wrote that the quartet was 'very gentle on the whole, but in the manner of songs in which the melody stays with one, full of feeling and quite distinct.' This characterisation surely applies above all to the slow movement, variations on a theme from the incidental music Schubert composed in 1823 for Wilhelmine von Chézy's play *Rosamunde, Princess of Cyprus*, which has given the quartet its nickname. The opening movement already combines melodic beauty with a constant underlying nervous seething. The motivic allusion in the third movement to the lines 'Schöne Welt, wo bist Du?' ('Lovely world, where are you?') and 'Kehre wieder, holdes Blütenalter der Natur' ('Come again, fair flowering age of nature') from the lied *Die Götter Griechenlands* (The Grecian Gods) D677 are evidence that

Schubert's world of lyrical beauty has developed fissures, which also constrain the dance-like final movement and would ultimately, dramatically, break open in the 'Death and the Maiden' Quartet and *Winterreise* and dumbfound his contemporaries.

The relatively high number of D94 assigned to it in the Deutsch catalogue of Schubert's works belies the early origin of the D major Quartet. Formerly it was dated 1814, but experts now agree that it must have been Schubert's second quartet, composed in 1811 or 1812. Moreover, the abrupt harmonic shifts and the play with musical expanses clearly point towards Romanticism and show how far Schubert, in spite of all of his ties to Classical models, sought from the outset to distance himself from them.

It is impressive to observe how the 14-year-old develops an opening movement out of very simple, formulaic material, taking sonata form to its limits by constantly varying his themes – not just in the development section – and, especially, shedding new harmonic light on them. The connection with Haydn is more readily apparent in the inner movements, where Schubert plays with the listener's expectations in asymmetrical phrases and – not unlike his inspiration – allows himself a joke or two, so that hardly more than a caricature of the classical model is left. In the final movement he also comes close to tossing out the Haydn-esque design while approaching the orchestral sonorities so characteristic of his early quartets through double stopping and chains of trills.

The Andante in C major poses many questions. Like so many of Schubert's pieces, it is a fragment, though it is unclear whether he never finished the work or if the other movements have been lost. The composition's origins can only be a matter of speculation: is it perhaps an early version of a slow movement from one of the quartets? There are similarities to the corresponding movements of D32 and D36. An almost identical piano version (D29) survives, for which the year of composition has been narrowed down to 1812, and from which we have been able to reconstruct a playable complete version for quartet. The little piece reveals thematic similarities to Mozart's *Figaro* overture and once again proclaims the song-like character of Schubert's chamber music.

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Quartets for School and Family (CD13)

Franz Schubert's three great string quartets have long been part of every quartet's standard repertory. His earlier contributions to the genre, on the other hand, still occupy a somewhat shadowy existence, although it is exciting to observe and to hear how the 13-year-old Schubert carved out his own path in quartet-writing from 1810, completely independently from the works of his contemporaries.

Vienna around 1800 was the city of the string quartet, as approximately 400 printed works by around 70 composers bear testimony. The genre was very much in fashion for the purposes of domestic music-making, which led many composers to write works that could be played by amateurs and so were easy to sell. At the same time, virtuoso pieces were being composed which enabled violinists of the time to display their talents at the increasingly popular public concerts. Only a few composers, such as Beethoven, stubbornly maintained their high artistic standards irrespective of how easy their works were to perform, or how hummable they were.

Schubert was not targeting the general public with his early quartets either. Much as he wanted to 'clear the path for a great symphony' with his late quartets, so can his early works be seen as a path towards his early symphonies, for they do in part equate to preliminary studies. As a rule they were first performed by Schubert's domestic musical circle, with his father on the cello (hence the very simple cello parts), his brothers Ferdinand and Ignaz on the violins and Schubert himself on the viola. Schubert made copies of the parts himself, which served as a basis for today's published versions. Chamber music also played a big part in the Stadtkonvikt (imperial seminary), which Schubert joined in 1808 as a boy treble, receiving his basic musical education there. It was also in the Stadtkonvikt that he learned the standard symphonic repertory of his time, in particular the symphonies of Haydn and Mozart, as is indicated by numerous quotations and similarities in Schubert's early chamber works.

The Diogenes Quartet turn their attention exclusively to Schubert's early quartets on the second CD of their own complete survey of these works. The opening **Overture in B D470** is a unique composition in that there are no other known overtures for string quartet by any other composer. Schubert makes no distinction between orchestral and chamber music in his early works; by using double-stopping, unison playing and tremolo he attempts to realise the same sonic ideas in his early chamber works as he was aiming for in his orchestral works. Numerous fanfares suggest woodwind to the listener, and strong dynamic contrasts imply the differing registers of the orchestra. The alternation of chamber style and orchestral passages also enables far greater room for contrasts. It was in fact common at the time for symphonies or entire operas to be played in arrangements for string quartet in the domestic family context. Unlike the Overture D8, the Overture D470 has come down to us not only as a piece for chamber ensemble, but also in the form of an orchestral version, as the overture to the 'Cantata in honour of Josef Spendou' on the occasion of a jubilee in the Widows' Institute of Viennese Schoolteachers – though it was never actually performed there. Only the short central section remains of the version for string quartet: whether the rest has been lost, or else was never written at all, is unknown. For this recording, a playable version was reconstructed from the orchestral score.

Schubert's **Quartet in B D112** was in all probability written for his family's own ensemble. Composed in 1814, it clearly shows Schubert still searching for the right response to the quartets of the Viennese masters. The opening movement in particular, stringing together short phrases and hackneyed flourishes, sudden interruptions and rapid shifts in character, gives a very disconnected and uneven impression – perhaps explained by the fact that Schubert wrote it in a mere four and a half hours. Indeed, like D470 this work wasn't even originally intended for string quartet: we have a fragment of a movement for string trio which, with the same beginning, explains the numerous instances of unison writing within the quartet version. The slow movement's impact is even stronger, with its alternating moods of profoundest sorrow and supremely jaunty cheerfulness, and the Minuet suggests most clearly the model of Haydn, its orchestral character forming a successful contrast to the tender Trio with its tricky violin octaves and pizzicato accompaniments. The writing for the lower voices in the last movement, with the virtuosic interjections of the first violin, points on the other hand towards Schubert's future, revealing his entirely original conception of the quartet sound.

Around 1816 the string quartet gave way in the fashion stakes to Italian opera in the style of Rossini, and at the same time the new fortepiano became a fixture in domestic music salons. Thus the market for quartet scores was in a state of collapse at the time Schubert was trying to get his first works published – including his latest **Quartet in E D353**, which its publisher later accorded the posthumous opus number 125 No.2. The D353 quartet is much more compact and less experimental than D112, which may be due to Schubert's studies with Antonio Salieri in 1814–15. The construction of the opening movement is almost 'scholastic', as is that of the slow second movement, which merely presents the first violin with a few very awkward accompanying gestures. Only in the Minuet does Schubert experiment with different phrase lengths, provoking the listener with repeated surprises. The concluding Rondo is clearly inspired by the frisky 'last dance'-style finales of Haydn and others, although the theme keeps reappearing in new keys, as if the composer were searching for the right way to bring his work to a conclusion.

It was probably not just Schubert's failure to find a publisher for his quartets that led him to realise that the approach he had adopted in his lessons with Salieri was leading him down a blind alley; the publication of Beethoven's middle-period quartets above all (Op.95 was published in 1816) made it clear to him that he was on the wrong path. A clear case of writer's block thereafter ensued, and the next few years bore just the opening movement of a fragment for string quartet in C minor – the Quartettsatz D703. It was not until 1823 that the return of violinist Ignaz Schuppanzigh to Vienna, after years of touring, brought a change, the virtuoso resuming his quartet recitals dedicated to the Viennese classics.

Schubert thence immediately set to work on composing for a series scheduled to include three of his works; the ‘Rosamunde’ Quartet received its first performance in this concert series, but the famous violinist rejected its successor, the ‘Death and the Maiden’ Quartet D810. Similarly, his great G major quartet, D887, was also left to gather dust, as was his unique String Quintet D956, whose performance and subsequent triumph Schubert was never to witness. Nevertheless, with his lyrical A minor quartet, its dramatic sister piece in D minor, his Beethovenian G major quartet and the Quintet as a great, all-encompassing summation, Schubert essentially bequeathed a multitude of possibilities and potential indicators of how the quartet genre might have evolved alongside and after Beethoven.

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Experiments and Dances (CD14)

The year is 1813. In northeastern Europe there are wars of independence against Napoleon, but little trace of that is felt in Vienna. It is ‘*Heurige time*’, and the Viennese are loath to let anything spoil their good spirits. In the vineyards outside the city gates the wine is flowing, there is revelling – and, naturally, dancing. In this festive atmosphere the Schubert family quartet gathers once again: Franz Schubert plays the viola alongside his brothers Ferdinand and Ignaz on violins and his father on cello. As is often the case, beginning with the Quartet D18, Schubert has written a new work for the occasion. This time, however, it isn’t a ‘classical’ quartet, but rather – as a surprise for his family – a set of dances. He pairs five minuets (and trios) with so-called ‘*Deutsche*’ (German Dances), which have just become fashionable and will soon develop into the waltzes in 3/4 time that will have more than just the Viennese whirl.

This story is, of course, pure fiction, for today almost nothing is known of the real story behind the creation of the **Five Minuets and Five German Dances D89**, or indeed any of Schubert’s other early works for string quartet. His sparse indications often allow only conjecture. For example, does the heading ‘*Vol.2*’ in Schubert’s autograph parts indicate that apart from the single Minuet D86 there are further works for this instrumentation which have been lost, or does it refer to dances by Schubert for another configuration? And why did he paste over two of the movements with a newer version? Did he intend to use the material for an orchestral work, and therefore replaced both polychoral movements with simpler, though no less charming, alternatives? Did his strict father criticise the highly decorative writing, or did he not much care for the pieces? We simply don’t know, so we are confronted with the dilemma of choosing which version to offer as part of a complete recording. Since we didn’t want to deprive the listener of either one, we’ve decided to provide both. It is the original, pasted-over versions that we’ve integrated into the cycle, because they were certainly intended for string quartet. The movements that Schubert composed subsequently are included at the end of the CD as a bonus. This way the listener can decide for themselves whether the newer version of the third minuet should be given pride of place as a meditative point of repose, or its original, strongly contrasting predecessor with two trios; or whether the triplet motion of the original trio in the fifth German dance offers a more alluring invitation to the dance than the melody doubled in octaves on the two violins in the later version. All of Schubert’s dances are only stylised versions of their respective dance models. That they were not meant to accompany dancing is clear from obstacles such as the heavy chords in the first trio. The diversity and uninterrupted flow of new ideas in the dances are remarkable: there are Spanish rhythms, Baroque-like chains of suspensions, simple, songlike movements, minuets in the finest Haydn style, and, above all, trios marked by ripely Romantic sonorities. It is also astonishing how elegant and salon-like the minuets seem – genuinely old-fashioned dances – when juxtaposed against the rather coarser, more modern German dances.

In addition to the dances on this third CD of the Diogenes Quartet’s complete Schubert cycle, there are two more of the composer’s early works. Both date from a time when, in addition to the musical experiences he had in his parents’ home and as a student and chorister at the *Stadtkonvikt* (the imperial-royal city college), Schubert became familiar with the sacred and symphonic standard repertoire of his time. That his first attempts at composition were songs and instrumental pieces is thus not surprising.

In his first **Quartet D18**, the 13-year-old was understandably still seeking to master form and content and thus often experimenting with them. The absence of a unifying basic tonality is already evidence of lacking relationships that have resulted in the work’s designation ‘in various keys’. Moving between C minor and D minor, the slow introduction only slowly settles on the key of G minor for the main movement. Even within movements, Schubert does not adhere to the usual ‘rules’ of harmonic disposition. His feeling for large arcs of tension seems to demand other resources and means. Initially, the string quartet genre, even its instrumentation, was ‘only’ a practical means for Schubert to apply his musical ideas, trying them out with the family quartet. That explains why, in addition to passages of idiomatic chamber writing, there are many octave doublings, multiple-stopped chords and tremolos that one would more likely expect to find in an orchestral work. Quotations from or formal analogies to contemporary orchestral works show how he sought to develop his own individual style while using established models and themes as a basis. At the same time, the thematically simple fugues in the opening and final movements of D18 show relatively little imagination, recalling the fugal quartets of Johann Georg Albrechtsberger, which had fallen somewhat out of fashion. They demonstrate the extent to which Schubert sought to master basic compositional techniques. The two middle movements are modelled more on Joseph Haydn: the minuet, with its *con sordino* sonorities, is especially beautiful, while also surprising the listener with its irregular phrase lengths. And the slow movement seems to recall as a model Roman Hofstetter’s ‘*Serenade Quartet*’ Op.3 No.5 (long attributed to Joseph Haydn), though it repeatedly amazes with its unexpected harmonic progressions.

An unusual and compositionally extreme approach is found in the two **Quartet Movements D68**. It is fascinating to observe the way in which Schubert constructs these two long movements out of very little motivic material. The smallest – at first seemingly unimportant – rhythmic patterns suddenly take on significance, and Schubert extends them into quasi-rhythmicised sound surfaces in which he further develops the harmony. The rhythmic energy of these motifs constantly infuses the writing with impulses that keep it ebbing and then pressing ahead. Even though Schubert did not make such extreme use of it in his other early quartets, these sound surfaces represent a forward-looking compositional technique that reappears, in a more sophisticated form, in his late quartets. The absence of expansive melodies in these two movements lends them a somewhat brittle character. Although the final movement, reminiscent of Haydn, has a catchy rondo theme, again it is made up of short motivic particles. Furthermore, it owes some of its memorability to popping up a little too often around the three corresponding development sections. Whether these two outer movements once had middle movements that are lost, or if, on account of their thematic relationship, they were perhaps intended for the Quartet D46, is another of the many open questions and puzzles that surround Schubert’s early string quartets.

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Der Tod und das Mädchen (CD14)

The Quartet D810 was announced as the second of a group of three, of which ultimately only the first (D804) appeared in print during Schubert’s lifetime (though D887 was probably intended to be the third). In terms of technical means D804 and 810 have a lot in common, but their characters differ greatly. D810 is dominated by drama and tragedy. Drama of this intensity was not new for Schubert (it can be found in some of his early songs), but the scale of it is unprecedented; no wonder Mahler was sufficiently impressed to make his own version for string orchestra. The second movement, just as in the quartet D804, has a vocal source: in this case the song *Death and the Maiden* (D531, written in 1817). Schubert uses its melody as a theme for a set of variations. The steady beat is enriched with adventurous harmonies, though most of the variations follow the conservative practice of assigning the most elaborate part to the first violin – the other movements dispose their parts much more equally. The third is a spiky scherzo, underlined by unexpected harmonic changes. By contrast the Trio is an idyllic intermezzo, making the Scherzo unusually long. This juxtaposition of violent outbursts and peaceful intimacy attracted the Expressionist artists around the first decades of the following century, who were drawn to raw expressions of deep emotion but within a

structured context. The finale clearly shows the difference between Schubert and Beethoven. The basic motive has the same structure as the motive of the finale of Beethoven's 'Kreutzer' Sonata. Beethoven emphasises the rhythmic energy; Schubert the mellowness and the lyricism that results from the long presence of the same key. It has the form of a rondo with a tarantella rhythm. Suspending the tension, Schubert interrupts the finale with a serene chorale, before the dance-like theme returns with unstoppable momentum.

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Quartettsatz (CD15)

The C minor quartet movement D703 represents a gateway to Schubert's mature chamber music, with all the hallmarks of his 'late' style present: the dark lyricism; the shifting chromaticism; the explosion and reassembly to suit a personal transformation of the prevailing sonata tradition. The seeds of the late quartets (which would not be undertaken for another four years yet) can be traced in this all-too-brief first movement – brief, yes, but overflowing with melodic invention and harmonic ingenuity. The movement opens with a short, shimmering passage, with the instruments entering canonically: this 'turning' phrase informs the material of most of the movement. Before long, we reach the second group – a drop to the flat submediant, A flat, for a lyrical theme which suddenly turns to the minor for a stormy transitory section. A third melody – now in E flat, properly the relative of C minor – grows from the climax of the transition but soon switches to G major, the dominant, for a fourth tune which gives rise to the codetta material, based closely on the opening 'turning' theme.

The modulatory passage at the head of the working-out section introduces yet more melodic material, all the while haunted by the shadow of the opening motif, and ushers in a reprise of the lyrical theme – in B flat, leading to E flat. The stormy transitory material now leads to the fourth tune in the tonic major which, as the cello accompaniment fades, is interrupted at last by the opening figure, this time serving as a coda, bringing the movement to a highly provisional C minor close.

A slow movement exists to follow the *Quartettsatz*, but it is in a fragmentary state that precludes performance. But why did Schubert not complete the quartet? Ideas apparently came to him in such abundance that he felt compelled to move on. Composed when Schubert was just 23 years old, the *Quartettsatz* turned out to be a stepping stone to the greater heights of the chamber music of his last five years. It still stands, however, as a piece of singular intensity, one that would not shame a composer of twice or even three times Schubert's age.

Quartet D887 (CD15)

The opening bars suggest the concert hall rather than an intimate domestic venue. This is not just a matter of technical difficulty, although as a whole the G major Quartet is extremely hard to play. It is more a question of the size of the gesture – a modern comparison might aptly be made between the stage movements necessary in live theatre and the smaller ones called for by television, to be relayed to the privacy of the home. Or compare this quartet with Mendelssohn's Octet, written a year earlier. The Octet may, of course, be louder, but by the nature of its gestures it never goes beyond the bounds of domestic music-making. Even so it would be a mistake to assume that the whole of this quartet is conducted in the grand manner. The size of gesture varies considerably and to gauge this variation challenges more than mere virtuosity.

In the first paragraph of the A minor Quartet, A major appeared as a false consolation. Here the procedure is not only reversed (major now becomes minor), but the two modes are compressed into a single, awkward, dramatic expostulation. The energy thus built up is expended in an athletic dotted phrase, a silence and an echo. These four ideas (expostulation, answer, silence, echo) occupy five bars instead of the conventional four. It is also far from easy to pick out the underlying triple pulse. Only at bar 15 does this come out into the open and even here a tremolando has replaced the traditional accompanying figure. Such figures, in the works of Haydn especially, often held thematic or rhythmic potential. The tremolando sacrifices these possibilities in the interests of maintaining atmosphere. The lower strings must allow the first violin its tune, but their support must also ensure that the continuity is not broken. One of the most notable

things about this long first movement is, precisely, movement. Almost the only rhythmic respite comes from the return of the opening gesture; now the chords go minor-major, there are no athletic dots, no tremolando. Is there a simple equation that identifies minor as disruptive, major as placatory? The coda provides some sort of answer.

Schubert follows his usual path in the slow movement. That is, he gives us a beautiful tune, throws everything against it, and beauty eventually wins out. Two refinements of this procedure deserve mention. Firstly, the 'everything' that seeks to destroy beauty is amazingly dissonant for 1826. An abrupt but constant two-note figure on violin and viola is pitted against a changing series of tremolando chords on all four instruments. Perhaps unexpectedly, the abrupt little figure actually wins – the poet bends the world to his will. The second refinement is that much of the beauty of the tune is enshrined in the timbre of the cello, playing high on the A string and always the original minor version of the tune. The first violin is allowed a version in the tonic major (E major) and even in the dominant minor, but E minor is strictly reserved for the cello.

The Scherzo and finale proceed almost entirely in small gestures and at high speed. Time again we glimpse the spirit of Haydn, who knew very well what marvels could be conjured from repeated notes on strings. True, he never used them as a staple diet for 707 bars, but surely Schubert's handling of double- and treble-bluff would have reassured him that the extended timescale of the 'Romantic century' had some Classical possibilities.

© Roger Nichols

Trout Quintet (CD16)

Franz Schubert's Vienna, was a conservative city under the strict control of Metternich. To gain an impression of the atmosphere at the time we can take a look at the Congress of Vienna that this statesman organised in 1814-1815. Aristocracy and statesmen from all over Europe were in attendance, accompanied by their wives and courtiers. The meetings were not only political. There was also entertainment in the form of balls and concerts. The whole affair took place in the upper echelons of society – a small, privileged group. No-one would have noticed Franz Schubert.

One composer who did make an impression was the previously mentioned Johann Nepomuk Hummel. He composed countless waltzes for the gala evenings of the Congress. They were lightweight pieces that were quickly forgotten. Not so fleeting was the Piano Septet op. 74, for flute, oboe, horn, viola, cello, bass and fortepiano, which became a success immediately after its publication in 1816. The work was performed often and was discussed in leading newspapers. Hummel arranged the work for piano quintet in the same year, using the combination of violin, viola, cello, bass and fortepiano. The arrangement was given the same opus number, 74. This work became one of the inspirations for Schubert's Trout Quintet. Hummel had previously composed a quintet for this combination in 1802: the Piano Quintet in E-flat. This work was not published until 1822, under the opus number 87.

In 1819 Schubert found himself broke, once again. When the summer approached he was invited by a friend, the singer Johann Michael Vogl, to accompany him on a visit to Vogl's birthplace, Steyr. Schubert stayed with a local lawyer. That suited him well, as he wrote in a letter to his brother: 'In dem Hause, wo ich wohne, befinden sich 8 Mädchen, beynahe alle hübsch. Du siehst, das man zu thun hat'.

In the house where Schubert dined each day with Vogl was a girl who 'spielt brav Klavier, und wird verschiedenen meiner Lieder singen'.⁴ The musical gatherings also took place at the house of Sylvester Paumgartner, mining executive and keen amateur musician. Paumgartner was a cellist, had his own ensemble and was a great fan of Schubert's song 'Die Forelle'. He requested that Schubert compose a piano quintet for the same combination as Hummel's quintet op. 74, with the stipulation that one of the movements be a set of variations on his beloved song. Once back in Vienna, Schubert set to work and the result was an extensive, five-movement work. The parts were copied by Stadler, a friend of Schubert,

and brought to Paumgartner, who described the event vividly in his memoirs.

Schubert was 22 when he composed the Trout Quintet. He was at the beginning of his musical life and couldn't possibly have imagined that he would only be granted nine more years. During his lifetime only a few of his songs, some dance music, and a few works for piano duet were published. He wrote to publishers and sent them his quintet but there was little interest in the unknown composer. On one occasion Peters of Leipzig answered Schubert's letter with the statement that they only wished to conduct business with 'familiar' composers, such as Romberg, Spohr and Hummel. The Trout Quintet was finally published in 1829, but sadly its composer had already been dead for a year.

© Riko Fukuda

STRING QUINTET (CD17)

Schubert's final work for chamber ensemble, the String Quintet in C (D956, Op.posth.163) was completed sometime in September or early October 1828, a matter of months before his death, but not performed until 1850 or published until 1853. Schubert submitted it to the publisher Probst for consideration: 'Finally I have written a quintet for 2 violins, 1 viola, and 2 violoncellos...the quintet rehearsal will only begin in the next few days. Should any of these compositions by any chance commend themselves to you, please let me know.' Probst replied, asking only to see some of Schubert's vocal works and requesting more popular piano music. Even at this late stage in Schubert's career, it is obvious that he was valued for his songs and piano music, and was hardly taken seriously as a composer of chamber music. Schubert's String Quintet owes certain debts to Mozart's K515 Quintet and Beethoven's Quintet Op.29, written in the same key, as well as to similar quintets by George Onslow. The instrumentation is reminiscent of Onslow, who used a double bass in some of his quintets. Most string quintets follow the example of Mozart and add a second viola to the conventional make-up of a string quartet; Schubert, like Boccherini before him, replaced the second viola with a second cello for enhanced richness in the lower register. However, his use of the second cello is very different from Boccherini's, for Boccherini essentially uses the additional cello to create an extra viola line. In common with other late works of Schubert (e.g. the 'Great' C major Symphony, the B flat Piano Sonata D960 etc.), the opening movement is unusually expansive, accounting for more than one third of the total length. The opening theme of Schubert's work emulates many characteristics of K515's opening theme, such as decorative turns, irregular phrase lengths, and rising staccato arpeggios (the latter appear only in Schubert's recapitulation). The second movement is in three-part ABA form. The outer sections, in E major, are of an otherworldly tranquility. The central section is intensely turbulent; it enters in the unrelated key of F minor. When the opening music returns, there is a running demisemiquaver passage in the second cello which seems to have been motivated by the turbulence that came before it. In the last three measures of the movement, Schubert somehow contrives to tie the entire movement together harmonically with a quick, brilliant modulation to the F minor of the middle section and an immediate return to E major. The Scherzo is symphonic in scale, with the open strings of the lower instruments generating a volume of sound seemingly beyond the capabilities of five stringed instruments. The trio of this movement is an unearthly slow march that seems to anticipate the sound world of Mahler. The last movement is an exuberant rondo with clear Hungarian influences.

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OCTET (CD18)

Schubert wrote his Octet D803 in response to a commission from Count Ferdinand Troyer, master of the court to Beethoven's noble pupil and patron Archduke Rudolph (by then Archbishop of Olmütz). The count, a gifted amateur cellist, proposed that Schubert should write a piece comparable with Beethoven's Septet. Schubert did indeed take the Septet as his model, writing the same number of movements but only adding a second violin to the ensemble. The Octet for string quartet plus double bass, clarinet, bassoon and horn was composed in February and March 1824. It was first performed at the count's residence, with Ignaz Schuppanzigh, one of the leading Viennese violinists of the day, playing

first violin. A second, public performance was organised by Schuppanzigh in 1827.

The work opens with a grand, slow introduction to a strongly rhythmic Allegro. In the calm, slow movement the main theme is heard on the pastoral clarinet, accompanied by the strings. The third movement, Allegro vivace, is a scherzo with contrasting trio. The fourth movement comprises a theme with seven variations, based on the love duet 'Gelagert unter'm hellen Dach der Baume' from Schubert's opera *Die Freunde von Salamanka*. It is followed by a menuet and trio, the latter suggesting a folk dance. The finale also has a slow introduction. The lively Allegro that follows is interrupted shortly before the end by a little drama based on material from the first movement.

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PIANO SONATAS (CD19-CD26)

Sonata in B flat D960 - Sonata in B major D575, Duo (CD 19)

Although the last three Sonatas D958, D959 and D960 are dated as being completed in September 1828, they were undoubtedly written over a period somewhat longer than a single month. By this time, Schubert was in the final stages of an extreme illness (probably syphilis) which had ravaged his health both physically and mentally to a state of what physicians of the day referred to as *Nervenfieber*. The innovations in the final works undoubtedly owe something to this state of mental ill health, just as such an illness would affect, for example, the later works of a philosopher such as Nietzsche or indeed the composer Schumann a little later on. In September, Schubert had been advised to move and stay with his brother Ferdinand rather than be alone. It is thus, that the final Sonatas are something of a testament to his final mental and physical state of mind and represent triumph of his art against such total adversity.

The B flat Sonata is the last of the three great final Sonatas and it is in many ways the most personal and perhaps serene and melancholy of all. It is a summation of what has gone before and the first movement, marked for once unusually, *Molto Moderato* is at once a departure from the normal type of fast movement opening as well as being on a disproportionately large scale - it takes almost half the length in time of the whole Sonata. Again there is that unique quality of sudden pauses in the music which punctuate the melody, there are worrying trills disturbing the bass line and there is a violent section before the recapitulation. Beethoven is again never far from Schubert's inspiration here, nor too is the final movement from Schubert's own previous Sonata.

As in the Quintet for Strings (D956) of the same year, the second movement of the Sonata is slow moving, almost static producing a feeling of other-worldliness. It is based on ternary form with a second subject that seems to promise more substantive hope. An extremely brief Scherzo movement follows marked to be played *con delicatezza* (with delicacy), and that is the key to a movement which remains softly spoken; there is a brief Trio section, somewhat more worldly with some strangely disturbing left hand work. Finally, the Rondo (*Allegro ma non troppo*) filled with tunes and mad joy leads to a remarkable coda with a fast crescendo to its concluding bars.

The early B major Sonata despite a composition date of August 1817 is a remarkably free piece both in its formal aspects and its treatment of tonality. Of the 1817 series of Sonatas, it is also the only one that can be considered to be complete. It begins imposingly with threes in the bass line and dotted rhythms above before rising to G major for a new and highly Romantic section. Heroic ascents and converse descents together with a march theme shape the movement. The following slow movement is a simple Andante in ternary form with a violent central section; it begins with simple three beats to the bar but surprisingly ends with the extraordinary change to four beats in the bar. A Scherzo follows or is it a Minuet and Trio, with a second section based in B flat major? The wit and good humour of the Minuet section is a particularly felicitous invention which almost makes the whole work into a minor masterpiece. A final, witty and playful Allegro giusto brings the work to a close with a strongly rhythmic finale.

Dating from Schubert's final year, the *Lebensstürme* for piano duet is more properly an *Allegro* in A minor, receiving its rather Romantic title from the composer and publisher Diabelli who brought out the work in 1840. Diabelli as Editor often interfered with other composer's autographs and his retitling of the *Allegro* is a typical example of his tampering. This is a highly intense piece ranging from passionate outbursts to intense calm and is written in Sonata form thus suggesting that perhaps it could have been intended as the first movement of an incomplete Sonata. The second subject, noble and almost religious, somehow pre-empted the slow movements of Bruckner years later.

Sonata in A major D959 - Sonata in E minor D566 (CD20)

Summation of all the keyboard works, Schubert's last three Sonatas D958, D959 and D960 were completed in September 1828, although they were undoubtedly written over a period somewhat longer than a single month. By now, Schubert was in the final stages of his mysterious illness described by his Doctors as a fever of the nerves, common parlance for many severe complaints at the time but most likely for syphilis, although no documentation exists for when and where or indeed if from man or woman the composer first caught the infection. Syphilis was however common in the period and whatever the disease was, it had plagued his health both physically and mentally for a long time and was certainly by now in its final stages. Such severe illness undoubtedly had an effect on the final works and they must owe something to this state of mental ill health and the insights that such sufferings can bring to an artist above and beyond the physical limitations. By September, Schubert had moved in with his brother Ferdinand for some sort of support, rather than be left alone. These three final Sonatas make up a testament and represent the triumph of the composer's art against such adversity.

The late A major Sonata D959 serves as a complete opposite to the preceding Sonata in C minor D958; this is a bright and secure work, more lyrical than tumultuous. Beginning with a rather majestic chorale, a cascade of triplets follow before the opening motif returns. There is a second subject in the key of E major leading to the development and then a final coda which seems almost contemplative. The *Andantino* which follows begins with a song like melody firmly in F sharp minor and then, surprisingly for such a gentle opening, explodes into one of the wildest outbursts in all of Schubert - this may well be accounted for by the imbalances in the composer's mental state at the time but remains for all that musically almost shocking. The momentary fury quelled, the movement returns to its opening peaceful 3/8 song.

The conventional third movement *Scherzo* follows in the usual ternary form. The opening section is bright and skipping with lyrical moments to the fore in the Trio section, marked as it is *un poco piu lento*. Finally, the work concludes with an *Allegretto* of some length. This is a text-book Sonata-Rondo movement with its theme taken from one of Schubert's earlier pieces - the slow movement of the Sonata in A minor D537. If this all sounds rather too obvious, the result is quite different; the borrowed theme is expanded and sustains its interest throughout the movement finally leading back to a concluding restatement of the opening of the work in the last few bars - almost a symphonic conclusion.

In June 1817, Schubert finished his E minor Sonata D566 although officially only two movements exist - a third movement was added later. In fact, the first movement was published on its own in 1888, the second then in 1907 and the disputed third in 1928. The opening *Moderato* is melodious enough but seems to lack purpose and shows that attempts at Sonata form are as yet not quite successful; there is a mixture of happiness and sadness but the one fortissimo climax of the work lacks any true sense of progress. The second movement is equally unsatisfactory although it has certain moments of charm. The disputed third movement is a *Scherzo* with references in its D flat major trio section that seem again to hark back to earlier pieces by Mozart.

Sonata in C minor D958 - Moments Musicaux D780 (CD21)

All of Schubert's last three Sonatas bear the date September 1828 although they were probably written over a period of longer than just one month. Nowhere in his whole output is the debt to Beethoven more apparent than here and this is particularly true in the C minor Sonata, where not only the

mood but also some of the thematic material has been taken from the older composer. In addition, it must be remembered that by this time, Schubert was extremely ill and indeed moved to stay with his brother Ferdinand at the beginning of September. The final Sonatas are thus something of a testament to his final mental and physical state of mind and represent triumph of his art against such total adversity.

The first of the series sets the scene for a new treatment of the piano, not so much as a solo instrument as a full orchestra. Beginning in a massive way reminiscent of Beethoven, the opening *Allegro* is a large scale piece in all ways which yet manages to move into new territory and a dissolution to an extent of tonality far removed from the bravura of earlier pages. The second movement is the only true *Adagio* in the three late Sonatas and a reminder of the moods from Schubert's last great song cycle *Winterreise* and although the references to Beethoven are not as obvious as the quotations in the first movement, the homage is here equally evident.

For his third movement, Schubert chooses the title of *Minuet*, already an anachronism perhaps by this time but the piece is marked *Allegro* and tends towards a *Scherzo* without too much of the sense of jokery. At times, Schubert amazes the listener by inserting silences into this shortest of movements but the trio section seems to reassure again towards a sense of near normality. Finally, the concluding *Allegro* in 6/8 time is a racing and impetuous mixture of both Rondo and Sonata forms. After a lengthy exposition and development, the principal theme eventually returns confusing the first time listener as to what the composer's real intentions may be and although reference can again be found to Beethoven - this time to the Opus 31 No3 Sonata, the final pages here are a unique statement of Schubert's virtuosity and amazing originality as a keyboard composer.

The *Moments Musicaux* which compose D780 are short pieces written between 1823 and 1828. Two were published in an annual musical almanac whilst the third was published separately in 1823 and the sixth in 1824 although when the others were actually composed is unknown. They last from less than a mere two minutes to something around seven and are generally thought of as lightweight works that would have been suitable for playing by the composer at one of those social gatherings that filled Vienna at the time, be they for amateur artists or more artistically challenging. Some of the soirees may even have been far more than just social meetings and it has even been suggested that the parties may have been opportunities for meetings of a homosexual subculture of the city to which Schubert may have been a member himself.

There is something almost balletic about these pieces and they tend towards the same three part form as do the two sets of *Impromptus*. The first is in C major and is a reflection on a minuet with trio. The second is in an extended ternary form or rondo and contains variants of the first section on each of its appearances as well as a startling change from A flat major to F sharp minor, another key to some of Schubert's extremely advanced ideas on tonality. The third piece was originally called an *Air Russe* (Russian Air) when first published in December 1823 and bears resemblance to not only a Russian dance but to some of the earlier music which Schubert had composed for the unsuccessful stage play of *Rosamunde*, *Fürstin von Zypern*.

The influence of the Bohemian tradition was felt strongly by Schubert and the fourth piece is a reflection of that, perhaps the Trio is a hint at such a national echo whereas there is something resembling earlier times with even a hint of Bach in the outer sections. Number Four's *Moderato* marking is followed by a quick change to an *Allegro Vivace* for the succeeding brief and pressed vigour of the Fifth piece. Finally there is a change from F minor to the major key of A flat for the somewhat strangely titled *Plaintes d'un troubadour* which concludes the series. This is, like the opening piece, a basic *Minuet* and Trio making up the longest of the *Moments* and expressing a sense of sadness with some surprising key changes between the major and minor.

Publication of the *Moments Musicaux* had to wait until July 1828 and like the late *Impromptus*, these are pieces which express the immediate appeal of Schubert's piano music, even when the composer was plagued by the

horrors of his final illness. They too represent the wide ranging inspiration of the composer in those final months when compared to the last three great piano sonatas that were to follow.

Sonata in D D850 - Sonata in A flat D557 - Sonata in C D840 "Relique" (CD22)

Generally, it would seem only natural that composers of keyboard works should compose directly at the keyboard itself, but it may well be that at times in his life, Schubert was not always able to follow this procedure. He certainly did own or have access to pianos during his lifetime, but sometimes Schubert's financial difficulties or changes of lodgings may have led to periods when he had no access to an instrument and composed in his head. Added to a deteriorating and distressing illness and state of mental and physical health, the composer's keyboard and indeed other works came about often from uniquely adverse conditions for any musician.

Trips to the various mountain resorts of Austria often inspired Schubert to a flurry of composition on his return and the D major Sonata D850 is a result of the composer's trip to the Austrian Spa town of Bad Gastein in the summer of 1825, the trip which resulted also in Schubert's last completed symphony, the Great C major. D850 is one of Schubert's most virtuosic Sonatas and also a work of some considerable length. Within its opening Allegro movement, Schubert manages to pass his music through all twelve keys whilst keeping momentum up with a tempo of two in the bar rather than four and even adding some seemingly incongruous folksy elements. The slow movement combines mystery and beauty within a Rondo form together with a joyful and dancing sense of escape to better times. The music is some of Schubert's most attractive and builds to a huge climax before its return to the second subject. The following Scherzo is almost something of a Bohemian folk dance to begin with, then moves up to B-flat before turning itself into a genial Ländler. After what is a lengthy Scherzo, the final rondo is a piece of lightness and grace, the principal theme changing and then becoming ever more fluid until it finally melts away.

The two remaining Sonatas on this recording come from a much earlier period of Schubert's life and can be seen as precursors to the great later works. This was the time of the Sixth Symphony and Schubert's deepening friendship with the Romantic and melancholic poet Mayrhofer who was to have such influence on the young composer, particularly in his songs.

The A flat Sonata D557 was composed in May 1817 and is something of a modest work, even managing to hark back to the Baroque era and perhaps imitating a style of writing for the harpsichord. The opening Allegro moderato movement is in strict Sonata form and has a distinct echo of Mozart about it with little to show that it is a work of Schubert's, full of charm but little imagination. There is a certain naïveté about the second movement Andante as well which even seems to hark back to Mozart's E flat Symphony No. 39. Despite the tuneful nature of the second subject, the final movement is not only dubious as it is in E flat (an unlikely key for a finale here) but is little more than a rather tuneful dance. Whatever the final verdict may be and whether indeed, this is the complete music for a Sonata as Schubert envisaged it, this early piece is an agreeable throwback to earlier times.

The strange title given to the C major Sonata D840 dates from the publication of the piece in 1861 in Leipzig after a circuitous journey via the hands of Ferdinand Schubert and Robert Schumann. The Sonata is indeed unfinished, like several other works by the composer, for the reasons that Schubert ran into difficulties at various points in the score. It appears that he may have intended to return to the piece and use it for the third of a series of Grandes Sonates from 1825. Whatever the case, the Relique is a substantial fragment predating the Great C major Symphony by just a few months.

The opening movement is not overburdened by thematic material and proceeds at a leisurely pace - the second subject being even marked *ligato* (smoothly). The following development features Schubertian triplets before seemingly melting into the recapitulation without being noticed.

The coda reviews the first subject in a broad and truly symphonic climax. The slow movement is marked *Andante* and takes the form of a Rondo but with many small silences in the music, something that would be developed in the later Sonatas but had been already apparent in the very first. The third movement planned was to be a Minuet with Trio, but although the central trio section was completed, Schubert failed to finish off what would apparently have been a rather daring re-invention of the Minuet. Expectations of the generally high standards of the first two movements are however disappointed by what remains of the final movement. This appears to have been intended as another Rondo or Sonata Rondo but Schubert's manuscript breaks off after some rather uninspired 272 bars.

Sonata in G major D894 - Sonata in A minor D784 (CD23)

The fate of the artist and his surroundings is nowhere so clearly drawn as in the life of Franz Schubert. Beginnings of promise and successful relationships with friends and a growing public were somehow cut short by an illness that was to shape the rest of his life. The year that marked such a change in the young composer's life was 1823 and five years later he would be dead, one of music's great composers indeed but also perhaps one of music's great losses. Nowhere can this two part life and two part career be better seen than in Schubert's piano Sonatas; the year marks the line between what was Schubert's period of early and late Sonatas.

Much of the music before 1823 was written for social occasions, Schubertiads as they became known and there are a succession of short pieces for the piano - Minuets, Waltzes, *Eccossaises*, *Ländler* and German Dances. There are early Sonatas too, often imitating the mood and the style of Haydn and Mozart as well as a rich legacy of Classical Symphonies which still hold a place in the repertory today. After 1823, however, Schubert was a man very much alone with his sickness. Schubert was by no means an extrovert and his illness (probably syphilis) with its progressive degeneration led him more and more into his inner self. That inner self and delving further into the possibilities of music and art meant a new approach to Sonata form after the 1823 crisis, culminating in the three last great works of 1827 but bringing before them other major works which manage to take the form even beyond the possibilities of Beethoven's final works.

The two Sonatas on this recording show the progress Schubert had made or was about to make at this later date. The A minor work dates from that crucial year of 1823 whilst the later G major piece comes from three years later in 1826. 1823 also saw the composition of Schubert's best known opera *Fierrabras* and the great song cycle *Die schöne Müllerin* whereas in 1826, Schubert had suffered another bout of bad health and his fortunes both mentally and financially were at a low ebb.

The Sonata in G major D894 was dedicated to Schubert's friend Josef von Spaun, a Government official and the founder of the Schubert circle. It was published first in 1827 by Haslinger where it appeared under the title of *Fantaisie, Andante, Menuetto et Allegretto* although within the covers of the printed edition it bears the title of *Fantasy or Sonata*.

The opening movement bears the rather eccentric time signature of 12/8 and the marking of *Molto moderato e cantabile* - nothing quite like the normal opening of most works of this kind so far. Unlike many of Schubert's works in the medium, this movement is also different in that it fails to make too many modulations and has a singing quality perhaps in tune with its description as a *Fantasy* and its marking of *cantabile*. The slow movement that follows is marked *Andante* and consists of gentle opening and closing sections with a more dramatic central part. The movement is cast in the ternary form favoured so much by the composer. After these two subdued movements, the normal Scherzo of the Sonatas becomes here a conventional Menuetto in B minor with a particularly enchanting Trio in B major at a speed of *Allegro moderato*. Finally, the last movement is a customary Rondo, most happy in its inspiration and with a central episode which leads into a charmingly simple melody firstly in the minor key then leading back to a repetition of the Rondo and the coda.

The A minor Sonata D784 follows after a four year gap from its predecessor, the Sonata in A major D664. The intervening years had seen the composition of the *Quartetsatz* and the *Unfinished Symphony* and

there is now a considerable development from the earlier works. Completed in February 1823, it is in three movements with an exceptionally lengthy opening movement some three times the length of each of the following. This Allegro giusto begins with a theme given out in octaves before the appearance of a second subject sometimes interrupted by moments of fortissimo leading to a development and recapitulation and coda still maintaining the elemental play of dynamics in the movement. The following Andante is a compact and poetic piece with almost an ability to stand on its own whilst the concluding Allegro Vivace features a headlong rush and alternate lyrical passages. The piece ends in a final coda of pure virtuosity with fast octave figurations recalling the octaves of the opening of the initial Allegro giusto. If there are echoes of the later Brahms in the slow movement, then it is perhaps Beethoven who shows his face in the Finale once again.

Sonata in A minor D537 - Sonata in A D664 Drei Klavierstücke D946 (CD24)

Anyone trying to continue the tradition of the keyboard Sonata after the works of Haydn, Mozart and particularly Beethoven, was faced with difficulties of the most extreme kind. It may have seemed that a work such as Beethoven's Opus 111, to mention only one of the composer's late pieces in the genre, had already said all that could be said without the creation of a new form or perhaps a new instrument. Schubert persevered over a period of thirteen years from 1815 until his death in 1828 and against all odds, created a further life and a remarkable development for the Sonata as well as producing shorter piano pieces of exquisite beauty and amazing technical innovation. The present recording somehow shows those innovations within the timespan, beginning with two early Sonatas and contrasting the late Klavierstücke.

The Sonata, D664 in A major, comes from a much earlier period in Schubert's life and dates from 1819, some nine years before the final works. It is consequently, a simpler work, much easier to play than many of the later keyboard pieces, although this by no means suggests that even in these earlier works, Schubert's development of the Sonata form was not ready to break with convention and extend the limits. Indeed this Sonata is in many ways perhaps the first of the characteristically mature keyboard works of the composer.

By 1819, Schubert had had a major success with his opera *Die Zwillingsbrüder* which had improved his financial situation with a fee of 500 Florins, part paid on account by July. It was not the relatively unknown operatic work that inspired Schubert at this point, rather a trip he made to the mountains of Upper Austria with his friend Johann Michael Vogl, a baritone who was responsible for the success of many of Schubert's songs. The holiday lasted until mid-September when the friends returned to Vienna, refreshed and filled by the inspiration of the Alpine landscapes. The inspiration of that brush with nature and the contentment rising from meetings of friends and admirers directly produced the Trout Quintet and the A major Sonata written as it was for Josefine von Koller, an innkeeper's daughter he had met in Steyr.

This shortest of all the Sonatas begins with an Allegro movement with a particularly leisurely first subject which gives rise to a second subject initially in the same key - Schubert defying convention. There is little in the way of drama in this opening movement other than a momentary outburst in the development. Similarly, the slow movement joins its two themes together and we are in the world of Mozart rather than Beethoven, elegant and gracious but not without a certain sense of gravity. Unusually again, the Sonata contains neither Minuet nor Scherzo but moves instead straight from Andante into a final full scale Allegro. That last movement is dancing 6/8 affair, brilliant and good natured throughout to round off one of Schubert's most amiable and endearing works in the form.

The A minor Sonata D537 dates from 1817 and is the first of three Sonatas that Schubert composed in that key. The finest inspiration in this piece comes from the first of the three movements. This Allegro ma non troppo starts out bravely in A minor but soon moves to A flat; it is a movement full of invention and with many of the hallmarks of Schubert's later keyboard writing - modulations, chordal effects and upward arpeggios. It unusually peters out in an imaginative codetta that becomes ever quieter. The

second movement is a simple Rondo and the relatively unremarkable final movement is again in a shortened Sonata form with a nice balance between its first and second halves.

Of all Schubert's late short pieces, the Impromptus from 1827 are some of the most appealing and their success, not surprisingly, suggested to the composer the possibility of another set in 1828. These *Drei Klavierstücke* followed in May 1828 and were composed only months before Schubert's death in November of that year. The three pieces remain untitled in the composer's autograph and the first two exist only in draft whilst the third is a pencil sketch. The opening piece is a Rondo-Scherzo beginning in E flat minor and with a particularly lovely second section. Similarly, a Rondo makes up the second of the pieces which has alternate fast sections preceded by a slow opening section. Finally, a C major Allegro rounds off the set with homage to Beethoven in the faster sections contrasted to a truly Schubertian slow section and a vital coda.

Sonata in A minor D845 - Sonata in E major D459 (CD25)

The ideals of Sonata form are deeply rooted in the Classical period and are generally to be found in the first movements of Symphonies and Sonatas themselves as well as often appearing in other movements of an extended composition. The form is already being used by Scarlatti and his contemporaries in Italy in the early eighteenth century, although those works are far away from what was to become the classical three or four movement work. Generally Sonata form in its Classical manifestation consists of three principal parts - the Exposition, Development and finally Recapitulation with often a short ending referred to as a Coda. The opening Exposition will normally consist of two contrasting themes which are then worked out and modified in the Development and presented again in the Recapitulation.

Scarlatti wrote well over five hundred of these single movement works but the three or four movement pieces more familiar to Classical and Romantic music developed from the substantial collections by Haydn, Mozart and Beethoven. It was this now considerable legacy that Schubert faced with adding to and possibly extending the range of. No easy task after the colossal works of Beethoven's late period. Schubert begins with almost homages to Mozart and Haydn but then progresses to challenge those late Beethoven works in his own final period.

Whilst Schubert's output of Sonatas is considerably less in number than Scarlatti's, his works are substantially longer, making up some of the longest single movements in the genre. It is impossible to say how many Sonatas Schubert originally envisaged, some are left incomplete, some just a single movement and some even unsure whether they were written as genre pieces or as an attempt at a start to a complete Sonata. The first of the group (D157 in E major) was begun in 1815 and the last three complete works appeared in September 1828, the final year of the composer's short life. In between are nearly twenty works divided by a break in composition of four years between 1819 and 1823.

The A minor Sonata D845 originates from the Spring of 1825, just a month after he gave up work on the incomplete C major (*Reliquie*) Sonata D840. This is a lengthy work with a particularly substantial opening and second movement, a somewhat shorter third movement Scherzo and a surprisingly brief final movement.

The opening Moderato begins in octaves, leading to a crescendo which gives way to a new theme and a rapid exchange of ideas. There are many unexpected moments and ideas here before one of Schubert's lengthiest coda sections brings the movement back to a close on its keynote. Things considerably lighten up with the lengthy set of five variations on a C major theme that make up the following Andante con moto. At one point in the series there is a move to C minor and after a peaceful passage in that key a series of perhaps unexpected dissonances move the emotional temperature up several notches. Next comes the Scherzo with its simple and folksy Trio section. Finally, the Allegro Vivace is in the favoured last movement form of a Rondo in A minor with two closely related themes and a hint of the Hungarian style.

One of the very early Sonatas, D459 in E major was composed in August 1816, the year of Schubert's first attempt at an opera - Die Bürgschaft, and the fourth and fifth symphonies as well as a major year for song composition with around one hundred Lieder settings. This was also a time when Schubert was much under the influence of Salieri, Mozart's rival and his influence can perhaps still be traced in this five movement work.

The piece was originally published as Fünf Klavierstücke in 1843 although this belies the fact that the individual movements do seem to make up a whole. The opening movement is compact and bears echoes of Beethoven. The second movement is an Allegretto in E major which serves as the first of the two Scherzo movements that this five part structure entails. Central to the Sonata is the following rather Italianate Adagio with its restrained lyricism. The fourth movement, unlike the second, is marked as a Scherzo con trio; a light opening section with Schubert specifically indicating the trio (in D major) to be played at a slower speed. The concluding movement has the unusual marking of Allegro patetico although it seems more dramatic than pathetic. Whatever Schubert may have meant by his strange description of a fast final movement, this is a virtuoso conclusion to a by no means conventional early Sonata.

Sonata in F sharp minor D570/571 - Sonata in C D613 - Sonata in F minor D625

Sonata movement in C sharp minor D655 - Ungarische Melodie D817 - 2 Scherzi D593 (CD26)

Strange as it may seem today, Schubert was not always the well known figure in music that today's recordings and performances suggest. Much neglected during his life time, his symphonies were never performed in his lifetime and not even published until many years after his death. Schubert was not a virtuoso performer himself and his attempts at promoting his works were usually confined to the Schubertiads, evenings in private houses where he would try out songs and short pieces for the entertainment of the guests. Within these small circles the music was unable to travel and find a wider public like that of Mozart or Beethoven had done.

Much indebted to the music of Beethoven, Schubert's piano Sonatas often show this influence. Schubert was the last of the great keyboard composers who not only continued the tradition of the Sonata but was also able to add to it despite the rigours of the form itself. This is particularly noticeable in the later works, written after 1825 and most of all in the three last Sonatas of his final year.

The so-called Sonata in F sharp minor D570/571 is not strictly a Sonata in its own right, but a compilation of fragments put together to make up a Sonata. The opening movement is indeed an Allegro moderato in Sonata form. Dating from 1817, this movement is often succeeded by an Andante D604 and a Scherzo and Finale D570 although the final part is unfinished. The opening movement owes something to Beethoven's Moonlight Sonata and is a remarkably flowing piece which eschews the usual dramatic contrasts that the form implies - the 143 bars of the movement are almost entirely marked pianissimo. The finale as it appears here is related to the opening movement and makes a suitable companion piece with its Schubertian hallmarks of harmonic progressions and triplet figures.

The C major Sonata D613 is another unfinished work and dates from April 1818. Fragments of the first and final movements are extant and sometimes an Adagio in E major written at the same time is used as the slow movement. The work opens in Mozartian style but has an uncommon modulation from A flat to E before the appearance of triplets suddenly before the end of the fragment. The Finale in 6/8 time makes use of related key changes and has an almost Italianate feel to it.

Once again, the F minor Sonata D625 of September 1818 remains unfinished; in this case it is only the slow movement that is missing although it is possible that the Adagio in D flat D505 could have been intended as a slow movement. The first movement is incomplete and parts of the final movement are written only as a single line. Influences of Beethoven and Rossini permeate the opening Allegro. There follows a Scherzo and Trio in which Beethoven is never too far away in the opening sections and then a tumultuous final Allegro in 2/4 time which gives way to

a Chopin like melody. This is one of Schubert's shortest final movements but also one of the most remarkably successful.

The fragment listed as D655 is one of Schubert's less successful attempts at writing a Sonata movement. Despite one or two moments of beauty, it is rather unbalanced and the composer seems unable to solve the problems he has set himself. The Hungarian Melody in B minor is a transcription for solo pianist of the dance that Schubert had written for his earlier Divertissement à l'hongroise, composed as a piano duet in 1824 and which was to be transcribed again at a later date by Liszt. The two Scherzi D593, unlike many of Schubert's single movement pieces, seem to have no place in a planned Sonata but stand independently.

The first is a particularly perky and affectionate piece whereas the second is less successful and somehow overdone except for the fine Trio section in A flat major - also used in the E flat Sonata D568.

Sonata in E flat major D568 - Sonata in E major D157 - Sonata in C major D279 (CD27)

The final years of the eighteenth century were to be a period of enormous change. The French Revolution with its new ideas of liberty, fraternity and equality completely upset the political and cultural status quo of earlier days. Romanticism was soon to emerge as the dominant movement in the Arts and established forms and ideas would be turned on their heads in the process. Born directly into that period, Schubert's position as son of a local schoolmaster may have seemed, at first, unpromising. But Vienna was a melting pot for different nations and a fast growing centre of music - not only Beethoven and Haydn had moved to Vienna but so too had Hummel, Lachner and Gluck. Schubert could hardly have found a more appropriate environment to nurture his musical talents.

It is often too easy to see Schubert as an establishment composer and it is true that much of his early work has a distinct feel of Mozart about it. But the young composer was also under the awe of Beethoven and it was to the piano music of the master from Bonn that he was increasingly drawn, a challenge to anyone but a challenge that somehow Schubert took up and managed to develop. This was the last flowering of the classical Sonata whilst also the beginnings of a new and more fluid approach to form and harmony. Although these innovations are, not surprisingly, most apparent in the later works, even Schubert's early Sonatas are more than innovative reflections of that post Revolutionary time.

1817 saw the composition of a Sonata in the somehow unusual key of D flat which for one reason or another Schubert decided to transpose some years later to the key of E flat. It has been suggested that the tessitura in the original version of the first movement lay too low, that C sharp minor was an unsuitable key for the slow movement and that D flat was simply an unsuitable key for a Sonata. Whatever the reasons, the E flat version appeared and with it came revisions to the original music.

The opening themes of the E flat Sonata have a distinctly Mozartian hue but in the revision, Schubert extends the development section; the movement is characterised by charming rhythms but also with a sense of the nervous. The following Andante, now transposed into G minor has a disturbed central section before returning to the calm of the opening. There then follows a Scherzo movement with Trio which again reminds us of Mozart but which also has a charm about it which seems to be Schubert's own. The final Allegro moderato is again extended from the original text and seems to be a smiling, easily flowing movement with hints of the waltz about it and a total lack of any pretension.

The Sonata in E major D157 was begun in February 1815 and is the very first of Schubert's Sonatas, a combination of youthful confidence and a lack of any affectation. It begins with a 4/4 Allegro ma non troppo which has the characteristics of one of the composer's happiest inspirations as well as a tendency to leave any key the moment it has been gained - a characteristic of Schubert's writing in general. The following Andante is dreamlike and easy going punctuated by silences - another later trademark heard here for the first time in the series of Sonatas. The third and final movement is a Minuet with a bouncy outer section and a quiet, contrasting Trio. With that, the Sonata is at an end, there being no trace of a final Allegro, if indeed one was ever written.

The second of Schubert's early Sonatas is in C major and dates from September 1815, six months after the E major. The opening movement begins straightforwardly enough, rather like any Mozart Sonata might do, but it soon takes on an air of virtuosity which gets quite carried away by the time of the rapid octaves of the coda. The slow movement follows and this is a simple three part structure which may have echoes of Beethoven's Second Symphony in its middle part. Then comes a typically Mozartian Minuet in A minor with its Trio section in a contrasting A major; there is also an alternative Trio in F major. A fragment exists of an Allegretto in C minor supposedly written on the same type of paper as the Sonata which may or may not have been envisaged as a Finale although the Deutsch catalogue gives it a date of the following year.

Impromptus Op 90 D899 & Op 142 D935 (CD28)

Something short' and perhaps improvised on the spur of the moment is perhaps what the idea of an Impromptu first suggests. Hardly a piece to set against the major Sonatas that make up the most considerable achievement in Schubert's piano repertoire? In fact the idea of calling these works by such a name was not Schubert's own but that of his publisher Tobias Haslinger who noted on the original copy of the title page of the first of the four D899 pieces "Impromptu No. 1 in C minor".

Schubert's original inspiration for the form came from the Bohemian composer Tomastchek and from his pupil Woziscek who first used the term Impromptu for his own Opus 7 in 1822 although it is possible to trace the idea also to Beethoven's Bagatelles. But whilst the once popular pieces of the two Bohemian composers are hardly heard today, Schubert's two sets of Impromptus both opened up a previously unrealised potential for the form and have retained a position as firm favourites with pianists and listeners alike. Although Schubert contemplated and indeed began a third set of Impromptus, known now simply as the Drei Klavierstücke or Three Piano Pieces (D946), it is the two sets recorded here which are played regularly.

It was Schumann, another great amongst composers for the keyboard, who suggested that the D935 Impromptus made up a far more serious work than the title suggested and that critical opinion could rightly be applied to both sets recorded here, albeit most particularly to the second. The tendency of the sets is to suggest more of a Sonata structure of four interdependent movements and moods without the rigours of Sonata form.

Both sets of Impromptus date from 1827 separated by only a few months and initially perhaps seen as a single series, at least Schubert himself originally referred to the first of the D935 (second) set as number five but finally decided to issue the set separately, perhaps because of its distinct resemblance to a Sonata of its own.

The first Impromptu of the D899 set opens in C minor with a theme that resembles his song *Der Wegweiser* before modulating to A flat major. The following E flat major piece has the hint of a study with virtuoso triplets in the right hand(later Brahms was to arrange this and transfer those triplets into the left hand part) there is a contrasting central section and the piece finally comes to a conclusion in the minor. The third of the series in the key of G flat major is one of Schubert's most serene inspirations and points perhaps towards the Nocturnes of the Romantic composers of a somewhat later period. Finally, the set concludes with a piece in ternary form starting in A flat major with shimmering arpeggios and modulating to a central, dark section in C sharp minor before returning to its opening transformed to include a secondary theme against the opening arpeggio figures.

The four Impromptus that make up D935 open with a lengthy and substantial piece in F minor, the first movement almost of a Sonata itself. Instead of simple ternary form, Schubert opts here for a Sonata-Rondo form in five sections which not only adds the customary second subject but a third theme, lasting much longer. This is probably the reason that Schubert decided on giving these four Impromptus a separate identity from the earlier set - such a lengthy piece coming in the middle of a series would have seemed very much out of balance.

The A flat piece which forms the second movement of this Impromptu-Sonata is safely back in three part form and has a wistful quality to it with a central trio moving into D flat. This considerably shorter piece is followed again by a lengthy Impromptu in B flat which turns out to be a set of variations on a theme that Schubert had already used for a B flat entr'acte in his incidental music to *Wilhelmina von Chézzy's* overblown play *Rosamunde Fürstin von Zypern* in 1823 as well as the A minor string quartet of 1824. Despite its length, this is the genial and lighter side of the composer.

Finally, the F minor Impromptu is one of Schubert's most unusual pieces. Given that the composer was by now suffering from his final disease (probably tertiary syphilis), it may be that this music is a result of a somewhat abnormal mental state. There is a Hungarian quality to the Scherzo dance rhythms and there is a definite imbalance in the length of the central trio section against the opening and closing sections. Wild scales characterise the end of the trio section and the coda concludes with an amazing scale through six octaves.

Wanderer Fantasie D760 (CD28)

Franz Schubert's *Wanderer Fantasie*, commissioned by a wealthy amateur pianist Emmanuel Liebenberg de Zsittin, was composed in November 1822 making it almost contemporary with the *Unfinished Symphony*. It is unlike much of Schubert's output of the time in that it is aggressive and almost persistently vigorous, for even the slow movement (marked *Adagio*) contains much that is rapid and forceful. Indeed Zsittin, a pupil of Hummel, must have been a more than capable performer to have handled the demands of this forwardlooking work.

There has been a good deal of speculation as to what prompted such a dark work at this particular time of Schubert's life. It is well-known that the composer had been following a hedonistic life-style and he had copied to a friend in late November 1822 his own version of the famous Martin Luther saying 'Who loves not wine, girls, and song, / remains a fool his whole life long'. On the reverse side he wrote somewhat pessimistically 'One thing will not do for all, / Let each man find his own place in life, / And he who standeth / Take heed lest he fall' (Goethe). Another letter, written from his father's house, suggests that he was unwell. In this letter he is clearly withholding information as to his state of health and it is entirely possible that he had recently become aware of the onset of syphilis.

The *Wanderer Fantasie* is composed in the form of a four movement sonata with each movement following without a break. The work takes its title from a song *Der Wanderer* written in 1816. The quotation appears in the second movement at the passage where the following words are sung: 'Here the sun seems so cold, / The blossom faded, life old; / And men's words mere hollow noise; / I am a stranger everywhere.' This provides another clue to Schubert's possible mental and physical state of health and it is during this section of the that the composer is at his most contemplative.

Elsewhere Schubert drives his performer hard (it was beyond his own capabilities as a pianist and he once cut short a performance to some friends with the statement 'Let the devil play this stuff!') and the striding theme and rhythm of the opening section is also to be found in the third movement, which acts as the Scherzo, and the fugal fourth movement. Schubert curtails his opening movements before the recapitulation but allows the final movement to perform this function instead.

Subsequent composers, most notably Liszt, were much struck by this work's original style and the fantasy consequently played an important role of the nineteenth century repertoire. It also pointed the way ahead to many masterpieces of Schubert's later years.

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DANCES (CD29-32)

Though a strictly observed ban on dancing existed during Lent and Advent in Vienna at the time Beethoven and Schubert composed there, the rest of the year provided the populace with ample opportunity to indulge in the prevailing dance mania. According to an entry in the diary of Eduard von

Bauernfeld, who made his name as a comedy writer, Franz Schubert had to strum out waltzes for dancing at a "sausage ball" in Franz van Schober's home. Then again, Leopold van Sonnleithner tells us how Schubert often "improvised the prettiest waltzes" for hours on end for his friends. And, as Josef van Spaun reports, even an amateur pianist like the civil servant Josef van Gahy was able to play Schubert's German Dances and Ecossaises "with such fire that the dancing couples were quite electrified".

It so happens that Schubert was not particularly discriminating when it came to naming his dances for the piano; in those days, it was not always an easy matter to draw clear distinctions between the individual types of dance. An expert on the subject, Walburga Litschauer refers in this connection to Christian Daniel Friedrich Schubart, in whose "Ideen ze einer Ästhetik der Tonkunst" (ideas on an aesthetic system in music) of 1806 a single dance form was assigned no fewer than four names ("Deutscher Tanz or Walzer, which the old people call Schleifer and of late also Ländler").

Like the *ridottos* in the Imperial and Royal Hofburg in Vienna, the balls held in the salons, in the palaces of the aristocracy and in the homes of the bourgeoisie all leave no doubt in our minds: the minuet had not yet gone out of fashion when the nineteenth century began. Nevertheless, it was not very long afterwards that the courtly old dance with its "mincing steps" came to be felt obsolete.

In Schubert's minuets, the often asymmetrical construction of the two sections making up the form, indicates that they were not meant for the dance floor. It is interesting to note that he wrote all these pieces early in his career. In 1813 for example, during the period in which he composed his First Symphony at the Vienna Stadtkonvikt (municipal boarding school) in Vienna, he wrote the Minuets and Trios D41 for his brother Ignaz. One third of the original collection of thirty dances must now be assumed lost. There is also an isolated work in this vein, the E major trio D610. This little piece of Biedermeier culture has come down to us with the witty annotation: "lost son of a minuet, especially penned for his dear Brother in February 1818".

A traveller in Bavaria reports that by the late eighteenth century the waltz had already become a veritable "affliction" there. But it was the Austrian capital that established itself as the true home of the new dance. The waltz finally became socially acceptable around the time of the Congress of Vienna - shortly before Beethoven wrote his "Mödlinger Tänze" for practical use in 1819 - and soon became Rampant. Suited to a more moderate tempo, Franz Schubert's waltzes for piano are genuine children of the Biedermeier period in Vienna. A few of them still retain the simple binary form with eight-bar periods. Others are ternary or, like the Twenty Waltzes op. posth. 127, D146, with their regular trio already anticipate the more extensive waltzes of Lanner and Johann Strauss (the elder).

Special popularity was enjoyed by the Trauerwalzer (sad waltz), which was published for the first time in the collection of thirty-six Original Dances op. 9, D365 in 1821. As late as 1916, Heinrich Berté used this piece to end his Dreimäderlhaus which is based on Schubert melodies. The waltz - whose nickname is said to have aroused the composer's indignation - had become well known beyond Schubert's immediate circle of friends even before it was published. At any rate, Carl Czerny was able to present his Variations on a popular Viennese Waltz to the public at a time which more or less coincided with the publication of the original.

The collection of 34 Valses sentimentales op. 50, D779 followed the Trauerwalzer, having been composed in February 1823 and published in November 1825. The title of the collection was presumably chosen by the publisher Anton Diabelli. The piece de resistance in op. 50 is the Waltz in A major no. 13, which is to be played "tenderly" according to Schubert's own marking; Werner Oehlmann called it a "love duet to a discreet dance rhythm". Neither is the title of the collection Twelve Valses nobles op. 77, D969 Schubert's doing. These dances too were very popular among the composer's friends.

An interesting story lies behind Schubert's Variation on a waltz by Anton Diabelli, D718. In 1821, the Vienna publisher challenged an impressive

number of composers to write a single-variation each on a waltz theme of his own composing. Quite contrary to Diabelli's expectations, Beethoven had surprised him by sending a set of no fewer than 33 variations. After first having published Beethoven's variations as a self-contained work, in the following year Diabelli went on to publish Beethoven's opus together with fifty variations by the "most excellent composers and virtuosos in Vienna and in the Imperial and Royal Austrian states". Among them were Carl Czerny, Johann Nepomuk Hummel, Anselm Hüttenbrenner, the young Franz Liszt and, of course, Franz Schubert.

In 1828, the year of Schubert's death, Tobias Haslinger published the Twelve Graz Waltzes op. 91, D924, pieces which Schubert had in all probability composed in Styria the year previously along with the Graz Gallop, D925. After having put it off several times, he finally paid a longplanned visit to Graz in September 1827. For a good three weeks, Schubert was the guest of the lawyer and brewery owner. Karl Pachler, who lived in a house with no fewer than twelve rooms together with his wife, a pianist Beethoven esteemed highly. "In Graz", wrote Schubert to her after his return to Vienna, "I soon noticed your unaffected and open manner of being with people. In particular, I will never forget your friendly hospitality, which afforded me the most pleasant few days I have spent for a long time." With their "yodelling" spread chords, the Graz Waltzes show a particular affinity with the Ländler. At the beginning of the nineteenth century, the terms "Deutsche" (German Dance), "Ländler" and "Walzer" were almost synonymous - and precisely these Graz Waltzes may serve to explain the confusion.

According to Josef von Spaun, Schubert was in the habit of surprising his friends "with the most beautiful German Dances and Ecossaises". More than a hundred of his "German Dances" have come down to us (Anton Webern even orchestrated a few of them). The facts point to Schubert's having composed his Twelve Viennese German Dances, D128, as early as 1812, when he was only fifteen. The Twelve German Dances, D420, followed in, 1816. The sequence of keys used in these pieces follows a strictly symmetrical plan; an extended coda leads back into the initial key of D major. The Six German Dances, D820, in fact consist of only two, each of which has two trios. Schubert clearly wrote them for his piano pupil, the then twenty-year-old Countess Caroline Eszterházy, during a stay at the Palace of Zseliz in 1824. "Healthily and sublimely reckless, rejuvenated by bliss and pain and merry living", was the way his artist friend Moritz von Schwind saw Schubert in October 1824, after his return home to Vienna from what was then Hungary. This time - in contrast to his first stay in Zseliz - he had not been treated in the least like a servant.

Schubert composed the Twelve German Dances op. posth. 171, D790, in 1823, at around the same time as his singspiel *Die Verschworenen* (the conspirators). In this delicate and charming collection, special reference must be made to no. 6. Following upon the almost *barcarolle*-like no. 5, it employs a motif which unmistakably anticipates the defiant syncopated scherzo of the D minor String Quartet *Death and the Maiden*, written a year later. The 16 German Dances and Two Ecossaises op. 33 D783, were written in 1823 and 1824 and published in 1825. The 17 German Dances, D 366, are from the same time; two of them have also come down to us in autograph versions for piano duet. These dances are also termed Ländlers in the literature on Schubert. Mostly performed by two violins and double-bass, the comparatively leisurely Ländler had come down the Danube with the "beer fiddlers" of Linz and naturalized itself in Vienna by the beginning of the nineteenth century ... Frequently danced in rural clothing (even Moritz von Schwind's vignette on the cover confirms this), in the years following the Congress of Vienna the Ländler gained entree to the domestic ball. Franz Schubert's piano Ländlers stress their peasant character.

The Twelve Ländlers, D681 were probably written as early as about 1815, while the Four Comic Ländlers, D354, which also exist in, a version for two violins, date from the beginning of 1816. Opus 18, D145, comprises a collection of dances (Waltzes, Ländlers and Ecossaises) composed between 1815 and 1821. The Sixteen Ländler and two Ecossaises op. 67, D734, also known under the name of "Vienna Ladies' Ländlers" were published in December 1826. Typical Ländler elements lend these piano pieces a quality all of their own. The already mentioned fact that there are no fixed

demarcations between the dance types can be demonstrated by a concrete example. The second of the Six Ländlers (D970) is practically indistinguishable from a waltz in op. 18 (D145), published in 1823.

Originating in a Scottish folk-dance in triple time, the Ecosaise was in particular demand in the first third of the nineteenth century. Like Beethoven, Carl Maria von Weber, Friedrich Kuhlau and others, Schubert also paid tribute to the comparatively short-lived Ecosaise craze. The Twelve Ecosaises D299; are from 1815, a very productive year in the early part of his career. The work was presumably written for Marie von Spaun, who was then twenty years of age and the sister-of Schubert's close friends, Josef and Anton von Spaun.

In a small book published in Vienna in 1808, the Ecosaise Was described as a dance which - given a "skilled dancer" - "gets the blood coursing wildly". This is what Schubert must have meant by the postscript he wrote under his Ecosaise D511 in the album of Claude Etienne in 1817: "Skip through every weal and woe with this Ecosaise!"

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PIANO MUSIC (CD33-CD36)

These recordings subtly indicate the central role of the piano during the Romantic period, simultaneously highlighting its importance within Schubert's oeuvre. Indeed, the piano plays the part of a delicate and yet fortifying voice accompaniment in Schubert's Lied, the composer's favourite genre, and forms the basis of all his sonatas (such as had not been seen in the 19th century since Beethoven's monumental 32 Sonatas for the instrument), not to mention his series of 'character' pieces. Often preferring a table and chair to his actual pianoforte for composing, Schubert – who felt that the instrument would have distracted him in his composing process – was said to have been 'calm and unaffected by the chaos around him.'

'Schubert was not an elegant pianist,' commented Anselm Hüttenbrenner, 'but played in a simple, sound way' – without virtuosity. 'A beautiful touch, steady and, clear polished sound, full of spirit and feeling. He belongs to the old school of excellent performers of the pianoforte, whose fingers did not attack the keys like sparrow hawks to the flesh,' remarked one of his loyal friends, Albert Stadler, who attended the Schubertiadi. This was confirmed by Schubert himself in a letter to his parents in 1825, in which the composer recalled the enthusiastic response he had received for his performance of the Sonata in A minor Op.42 and a number of difficult variations: 'Many said that the piano keys seemed to become a human voice, singing under the touch of my hands. If this comment is indeed true, I am pleased because I dislike the style of playing that so many great pianists of late have acquired, which damages the ear and disturbs the listener.'

The works allow us to re-examine the developing profile of the composer, starting with his early precociousness – as demonstrated in pieces such as the Fantasy in C minor D2e, most probably written in 1811 under the influence of Mozart's style, and the brief Andante in C major D29 (definitely written in 1812, the year in which Schubert started his training with Salieri, under whose guidance he also produced the four Fugues, works that capture the composer's audacious way of writing from an early age and put to full use his scholastic education). The same Schubert signed the date 15 February 1815 on the manuscript of his first completed work, the 10 Variations in F major D156. This genre was then revisited two years later with the 13 Variations in A minor based on a theme written by his friend, Anselm Hüttenbrenner. The two versions of the Adagio in G major D178, the first of which is dated April 1815, record significant development due to the originality of the revised work.

The years 1816–17 were a time of great fervour that is perhaps linked to the 'freedom' Schubert believed he had found after leaving his family and moving to the house of his friend von Schober, who, besides other things, was in possession of a 'wonderful piano'. This was the period during which Schubert wrote five sonatas, a clear sign of how his pianistic style was taking shape. The works are perhaps the key to the questions surrounding some of the isolated works such as the Drei Klavierstücke D459 that are a

part of the Fünf Klavierstücke D459, published by Klemm in 1843 as a Sonata. It is important to remember here that a number of scholars have also linked the Rondo in E major D506 to the Sonata in E minor D566/506, and the Minuet in A major D334 to the Sonata in A major Op.164 – just as the Two Scherzos D593 can be connected with the Sonatas in D flat major D567 and E flat major D568.

Schubert can be compared to Mozart in the sense that both composers tended to complete their works in one surge of creativeness, without reworking the basic material. (This is in contrast to the disrupted approach of Beethoven, who was constantly referring to and elaborating on his original ideas and inspirations.) Regarding his incomplete works, as noted by Alfred Brendel, Schubert chose to interrupt a composition 'when it was unsatisfying or no longer interesting' – evidence of the composer's vigorous pursuit of his own individual Sonata style.

It is by no means an easy task to understand the relationship between the single piano piece and sonata form, both of which are combined in the genre of the Fantasy and whose fusion clearly emerges in Schubert's Wanderer Fantasy – a work that takes us from the creations of a young composer to those of a precocious, mature one, not only because of its outstanding virtuosity, but also because of its unifying structure (which records the contrast between freedom of improvisation and necessity of form). These elements are also to be found in the Fantasy in C major D605a, known as the 'Grazer Fantasie' because it was unexpectedly discovered in Graz in 1969 (It was left by the late Hüttenbrenner in the form of a copy by an unknown hand, containing references that scholars, in spite of their various doubts, are nevertheless willing to accept as authentic material). In contrast to the Wanderer, this work, written in 1818, presents a less discernible image of unity, suggesting rather a sequence of episodes in which attachment to the first theme is less evident but where the virtuous character of the piano (demonstrating the ease of transition between the episodes) is nevertheless retained. More enigmatic is the (incomplete) Fantasy in C major D605, the written style of which has led some scholars to put forward the idea that its beginning, for which the original manuscript contains no title, is an 'Orchester-Particell'. This piece is thought to have been composed between 1821 and 1823.

The relationship between the Sonata and the Fantasy became more apparent in the later years of the composer's life, bringing to mind the Variations of the Sonata in A minor Op.42 D845, written in 1825, and, in particular, the Sonata in G major Op.78 D894 (which, following the advice of the editor, was published as a Fantasy). The Sonata genre also permeates the Four Impromptus Op.142 D935, works that follow the style of Schubert's last piano sonatas, and the idea of uniting genres even seems to have affected the publication of the Three Piano Pieces D946 (edited anonymously by Brahms in 1868, although the composer's intention to make the form of the pieces more 'Dance with trio' than Sonata oriented is unclear).

Found within Schubert's last work, Der Graf von Gleichen, the Piano Pieces in C major 916b and C minor 916c were composed close to those of D946. The main theme of the former had already been used in the first movement of the Piano Trio D898 and in a small part of the Symphony in C major D935. The hypothesis that the two movements could be parts of a Sonata was proposed by J. Demus, who published them as Sonate Oubliée (Universal in 1986, suggesting that the Allegretto in C minor D900 (composed in 1827) could be used as the central movement. In May 1827 another Allegretto in C minor D915 was discovered, a page filled with intimate, sentimental tendencies that, according to the recollection of Joseph von Spaun, was annotated by the composer in only a few minutes on the family album of Ferdinand Walcher as a farewell gift to his friend who was about to embark on a long journey.

Finally, after a few more short excerpts, we come to the March D606, a work of decisive character that was composed in 1818 – perhaps for one of the daughters of Count Esterházy who Schubert taught during his time in Zseliz, where in 1824 he composed the Ungarische Melodie D817 that is found in Divertissement à la Hongroise of the same year. All in all, this compilation takes the listener on a journey through an intriguing network of small fragments, none of which, however, can be compared to

Schubert's most famous work that faces the stigma of its unfinished state with a sense of dignified freedom: Symphony No.8 in B minor.
 © Gian Paolo Minardi (translated by Felicity Kimber)

PIANO DUETS (CD37-CD40)

It may seem odd that the piano duet, that most companionable of all forms of music-making, should have first emerged as a medium of any importance in the four-hand sonatas by Mozart, written at a time when the two performers were thrown into even greater proximity than they are today, by the restrictions of the five-octave keyboard that had become more or less standardised in the last quarter of the eighteenth century. Although the compass of Schubert's piano was not much wider than that of Mozart's, his are the only works specifically designed for two players at one instrument that can be compared with Mozart's in quality and quantity. In sheer numbers they far exceed the latter's, including sonatas (and isolated sonata movements), fantasias, divertissements, rondos, variations, overtures, polonaises and other dances, and marches. Many of them - notably, of course, the 'Grand Duo' - are orchestral in character, for a reason that is not hard to find: as Sir Donald Tovey put it, "Perhaps the clearest symptom of distress at lack of opportunity for hearing his own orchestral works is the magnificent quality and enormous quantity of his four-hand works". Schubert had many friends and pupils who were capable of partnering him in his duets, and nothing can have been more conducive to their performance than the convivial atmosphere of the 'Schubertiads' that were held regularly between 1821 and 1828. One such meeting, at Josef von Spaun's house on 15th December 1826, was described by Franz von Hartmann in his diary. He gives a list of the guests, mentioning that Michael Vogl sang "almost thirty splendid songs" and that Josef von Gahy "played gloriously à quatre mains with Schubert".

Quite one of the fillest of Schubert's duets is the Fantasie in F minor, D.940, which he sketched in January and completed in April 1828, seven months before his untimely death at the age of not quite thirty-two. He dedicated it to Countess Caroline Esterhazy, but he did not live to see its publication (by Diabelli in March 1829, as Op.103). In his diary for 9th May, Eduard von Bauernfeld wrote: "Heard Paganini. The admission (five florins) was paid for me by Schubert ... Today Schubert, with Lachner [the composer and conductor Franz Lachner, 1803-90], played his new, wonderful four-hand Fantasy to me." The work is in four linked movements. The first of these (Allegro molto moderato) is a sombre piece in ternary form, predominantly in F minor, but occasionally lightened by brief excursions into the tonic major, and with an agitated middle section whose angular theme is to play a crucial part in the fourth movement. Next comes a dramatic, rhythmically pointed Largo in F sharp minor, in which Alfred Einstein detected the influence of Paganini, and which he described as a "declaration of love all'Italiana". The third movement is a lively scherzo in the same key, with a light-footed trio in D major. After this the music of the initial F minor Allegro is resumed, and prepares the way for a dignified and largely fugal finale based on the angular theme from the first movement's central episode.

The Rondo in D, D608 (Op.138), the first of the two that Schubert wrote for piano duet, dates from January 1818, but was first published (by Diabelli, as Op.103) only in 1835, when it was given the title 'Notre amitie est invariable'. The 'unvarying friendship' referred to is traditionally believed to be that between Schubert and his Hungarian duet partner Josef von Gahy, but there is no proof of this or, indeed, that the title was Schubert's own. The piece is in the style of a polonaise and in the form of an 'old-fashioned' rondo, with two contrasting episodes, in D minor and G major. The exchanges between the two players are most felicitously managed, and in the closing bars the secondo's right hand crosses over the primo's left, to lead him, in true friendship, to a final statement of the refrain high up in the piano's treble register.

The Sonata in B flat, D617 the first of Schubert's two completed four-hand sonatas, antedates the Sonata in C, D812 (the 'Grand Duo') by six years. It was written in the summer of 1818, probably while Schubert was at Zseliz (then in Hungary, now in Slovakia), the country seat of Count Johann Esterhazy, as music teacher to the Count's two daughters. It was published in 1823 by the Viennese firm of Sauer & Leidesdorf, as Op.30, and with a

dedication to another Hungarian nobleman, Count Ferdinand Pálffy von Erdöd. Its two brilliant and 'expansive outer movements, both in sonata form and the first beginning, quite exceptionally, with a three-bar introductory flourish for the primo player, are Italianate rather than Hungarian in style, but still thoroughly Schubertian. They frame an Andante con moto in D minor that starts off with what sounds like a theme (in two repeated sections) that is to be the basis of a set of variations; but the design is, as it turns out, ternary, with a more animated middle section followed by a reprise in D major and with each half of the theme, embellished instead of merely repeated.

The Rondo in A, D951, Schubert's last composition for piano duet, dates from June 1828 and was written at the request of Domenico Artaria, who published it (as 'Grand Rondeau'. Op. 107) on 11th December that year, three weeks after Schubert's death. By comparison with its earlier companion in D, it is in the newer, more advanced form of the sonata-rondo, but even more discursive and lyrical in manner, with a leisurely refrain, a song-like second subject mostly in thirds, and an impassioned development that begins in A minor and later modulates freely,

Schubert wrote almost as many dances for the piano as Mozart did for the orchestra, and we may be sure that, like Mozart's, Schubert's were functional; that is to say that they were really meant for dancing, although most of them were designed for intimate, domestic festivities and 'Schubertiads' rather than the formal, courtly occasions for which Mozart was such a fluent purveyor. The great majority of Schubert's Gennan dances and waltzes were originally written for piano solo, rather than duet, and this applies to the thirty-four Valses sentimentales, D.779, which date from 1823-4 and were published as Op.50 by Diabelli (who probably supplied the title) on 21st November 1825. The four-hand arrangements of the ten waltzes (No.1 in C, No.2 in C, No.3 in G, No. 4 in G, No.5 in B flat, No.7 in G minor/B flat major, No.12 in D, No. 13 in A, No.15 in F, No.16 in C and No. 17 in C) recorded here are taken from Volume 5 of the Peters edition of Schubert's music for piano duet, and may well be by Schubert himself.

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SACRED MUSIC (CD41-CD44)

The 6 Latin Masses

Schubert is known and loved for his symphonies and chamber music, for his piano works, and perhaps most of all for his more than 600 songs. His six settings of the Mass are similarly masterly and similarly lovable, and, like the music Schubert composed in the other categories just cited, they are filled with essentially songlike melodies.

In common with so many other composers, of earlier and later periods as well as his own time, Schubert reminds us in his settings of sacred texts of his profound personal piety and at the same time his impatience with formal religious practice. That Schubert was a believer is a fact not open to question, but he was of an independent mind when it came to formulating and expressing his faith. Conspicuously omitted in all six of his Masses is the personal affirmation of the Church, of "unam sanctam, catholicam et apostolicam ecclesiam." What is the significance of this omission? Without that acknowledgement of the "one holy, Catholic and apostolic Church," a setting of the Mass is not qualified for actual liturgical use; indeed, in particularly strict regions or individual churches such an omission would even prevent the work from being performed at all. It has been suggested that Schubert by this gesture deliberately sought to limit the use of his Masses, but it seems more likely that, as in other areas, he simply created with spontaneous and somewhat naive enthusiasm and failed to be as attentive as he might have been to certain details.

It is true, though, as already suggested, that Schubert did not show the same reverence toward the Church and religion that he did, quite genuinely, toward his personal God. His biographer Fritz Hug noted several illustrations of this, and perhaps traced its origin to the composer's father, whose "eccentric" attitude toward his faith seemed "to have grown to a bigotry which disturbed the life of his sons remaining at home, causing them to revolt inwardly." Schubert is known to have spoken approvingly more than once of "the disappearing powers of the priesthood," and in a

letter to his brother Ferdinand in September 1825 he exclaimed: "Thou glorious Christ, to how many misdeeds must thou lend thine image!" Moreover, his good friend Ferdinand Walcher once sent him a letter in which he wrote, following the quotation "Credo in unum Deum," "Not you, I know, to be sure."

But here we might return to the line omitted in Schubert's Masses, which was not the one quoted by Walcher, but the one cited in the paragraph before the last, and we acknowledge again that Schubert was indeed a believer - in God, surely, if not in the Church. He explained his easy and prolific production with the most modest simplicity: "I pass it on as it comes from my heart; let us have no more of it!". This was particularly true of his compositions on sacred themes. He wrote his father once: "...They were quite astonished at the piety I expressed in a hymn to the Holy Virgin and which, it appears, moves every soul and inclines it toward devotion. I think that is because I never force devotion upon myself and, except when involuntarily overwhelmed by it, never compose hymns or prayers of this kind: but then it is usually the right and true devotion..."

Actually, sacred music occupies an important position throughout Schubert's creative life. In 1812, when he was fifteen, he composed a Kyrie for an unfinished Mass in D Minor and also a Salve Regina for soprano and orchestra with organ. In the following year he composed three Kyries (in D minor, B-flat, and F major) which were apparently conceived from the start as independent pieces rather than portions of Masses. At this time in his life he wrote for the most part pieces that were "near at hand," and sacred music fit that description. His father's house in the Viennese suburb Lichtenthal was close to the Church of the Fourteen Friends in Need; Masses were given there, and in that church members of the Schubert family sometimes took part in performances that required instruments. Thus it was that young Franz received his introduction to church music and the liturgy, and it was in that very church that his own first Mass was first performed.

That work, in F major, was composed in 1814, to be followed a year later by two more Masses. Offertories, a Stabat Mater and a Gradual. That year, in fact, 1815, was the year in which Schubert wrote more music than in any other, and his production is still astounding for its quantity alone, let alone its prevailing quality. Within a mere 365 days - too little time, it would seem, even to write down all the notes, he created 144 songs, two symphonies, five works for the stage, a string quartet, two piano sonatas, some assorted instrumental pieces, and choruses.

In 1816 Schubert's sacred works were a fourth Latin Mass, a German Salve Regina, a Latin one, a Stabat Mater, two Tantum ergos and a Magnificat. In 1818 he composed (he Deursche Trauermesse (Requiem). In 1819 he composed a Salve Regina and began work on the great Mass in A-flat, which, contrary to his usual creative habit, took him nearly three years to complete. An Offertorium of that year may be classified as both a sacred work and a Lied. During 1820 he composed the Easter cantata Die Auferstehung des Lazarus (The Resurrection of Lazarus), six antiphons for Psalm Sunday, and the charming setting of the Twenty-third Psalm for four female voices and piano.

The only sacred production of 1821 was a Tantum ergo for soloists, chorus and orchestra, but in the following year, in addition to completing the Mass in A-flat, Schubert composed two Tantum ergos and a setting for four female voices and piano of Kleist's Gott in der Natur which, while of course not a "sacred" work, reflects the same inner compulsion evident in the other compositions mentioned here.

After 1822 Schubert's sacred compositions appeared less regularly, but his production in this category did not end until his death. In 1824 he wrote another Salve Regina and a Gebet (Prayer) for chorus and piano. Two years later came the Deutsche Messe (German Mass), and in 1828, the last year of his foreshortened life, Schubert actually produced a greater quantity of sacred music than he had composed in a single year since 1816: among his valedictory works were the last of his six Masses (in E-flat), a second Benediculus for the early Mass in C Major, a Tantum ergo, an Offertorium, the Hymnus an den heiligen Geist for male chorus and winds, and the unique setting of the Ninety-second Psalm in Hebrew.

The Hebrew Psalm setting was composed at the request of the cantor of the Viennese Jewish Community, Salomon Sulzer, who sang the baritone solo himself. Sulzer, said to have had one of the most beautiful voices of his time, is remembered as a major reformer of the Jewish liturgy; it is intriguing to speculate on what further might have come from his association with Schubert, had the composer lived beyond the year of their sole collaboration.

In addition to the specifically liturgical works cited here, there are of course several others that are universally regarded as religious in context or mood despite their secular status. One is the setting of the Twenty-third Psalm, but the best known of all is the nobly simple Ave Maria, whose melody, with the words or without them, is surely one of the most revered in all music. It was in fact the composition about which Schubert was writing to his father in the letter already quoted, the one in which he explained "I never force devotion upon myself and, except when involuntarily overwhelmed by it, never compose hymns or prayers of this kind."

Mass No.1 in F Major, D. 105

Schubert composed his first full setting of the Mass in thirty-seven days when he was seventeen years old; he began the work on May 17, 1814, and completed it on July 22. Almost exactly two years earlier, on July 18 1812, he had begun studying counterpoint with Antonio Salieri, the celebrated Director of Music at the Imperial Court in Vienna and an outstanding pedagogue. Schubert, a child of an era oriented toward melody and harmony, suffered throughout his life from the notion that he was not sufficiently educated in counterpoint, the linear style that had reached its high point in the Baroque era and culminated in the form of the multivoiced fugue. When he was only twelve years old one of his teachers at the Knabenkonvikt declared: "I can't teach him anything more; he's learned it all from God" - but Schubert lived out his life convinced he knew too little about the techniques of his art, and as late as October 1828, only a few weeks before his death, he called on Simon Sechter, then Vienna's most respected counterpoint teacher (and later the teacher of Anton Bruckner), to ask for instruction in the difficult art of polyphony and counterpoint. Salieri, despite the hideous legend of his having poisoned Mozart (a legend that has given rise to operas, plays and literary works from his time to our own), was not only a fine teacher but evidently a generous and compassionate man. When the young Schubert brought him the score of his first Mass, Salieri is said to have embraced him and exclaimed: "Franz, you are my pupil, and you will do me much honor!"

As it happened, Schubert did not have to wait long for a public performance of this first Mass (as he would in the case of his symphonies, several of which were not performed in public till after his death). On October 16 1814, his own church in Lichtenthal, the Church of the Fourteen Friends in Need, held the consecration of an altar in observance of its centenary, and it was on that occasion that the Mass in F was performed. The church's musical director, Joseph Mayseder, conducted, and the soprano soloist was the young Thérèse Grob, whom Schubert secretly loved and dreamed of marrying. (When Thérèse married a local baker, Schubert's only comment was "She was not for me," but it is unlikely that he was ever again so taken by any woman he knew.)

The Mass in F is written for a very full complement of performers: soprano, alto, tenor and bass soloists, mixed chorus, pairs of oboes, clarinets, bassoons, horns and trumpets, three trombones, timpani and strings, with an organ. The inclusion of the trombones and drums indicates Schubert was not thinking of his modest parish church when he composed this work. His writing for the organ is extremely simple, more or less reinforcing the cellos and basses, though it was understood at the time that the organist was not limited by his written part but was permitted, and indeed expected, to support the chorus and orchestra and also provide improvisation on the composer's outline.

With the textual omission already noted, the layout of the Mass in F adheres to the traditional scheme: Kyrie, Gloria, Credo, Sanctus, Benediculus, Agnus Dei. The proportions are sometimes unusual, but then this is one of the features that will vary from one setting to another.

The chorus enters softly and slowly (*Larghetto*, 6/8) to open the *Kyrie eleison*, repeating the appeal for mercy with deepening feeling. Following a brief soprano solo, the chorus returns, by which point Schubert has put the music through several changes of key. One of the special marks of his genius was to be his mastery of modulation, wherein he would discover transitions he could not have been taught by any teacher but which pointed directly to the techniques associated with Romantic expressionism. For the *Christe eleison*, in A minor, the solo soprano returns, and is assigned two high A's. The other soloists then come in, their parts interwoven with further choral material, and the movement concludes with a repetition of its first part.

As usual, the *Gloria* is a song of triumph (*Allegro vivace*, *Alla breve*), an impression Schubert underscores with resounding trumpets and the first entrance of the trombones. In the "*Gratias*," which customarily does not receive its own musical treatment, the tempo (*Andante con moto*), dynamics and instrumentation (strings and woodwinds alone) are all reduced. The full orchestra returns in the succeeding "*Domine Deus*" (*Adagio*, 4/4), in which the four soloists enter one by one, from the bass upwards, taking the words "*Domine*," "*Afinus*," and "*Filius*" individually and then joining together in "*qui lollis peccala mundi*." The chorus enters softly to support them now and then, temporarily creating an eight-part (though always homophonic) movement. Another contrast comes with the "*Quoniam*" (*Allegro*, 4/4); here the choral voices enter one after the other, forming a fugale which intensifies to a climax on "*Jesu Christe*." A brief pause is followed by a powerful four-part fugue on "*Cum sancto spiritu*" (*Allegro vivace*, *Alla breve*); the fugue is transformed into a true hymn, filled with brilliant four-part chord progressions and concluding in radiant C major.

The *Credo* (*Andantino*, 3/4), in contrast to what has preceded it, is more intimate in feeling. An entreating oboe melody leads to a devout choral prayer, following which the solo tenor and then the bass introduce a greater degree of animation. There have been arrangers who have undertaken to "correct" Schubert's omission of the article of faith acknowledging the Church in this movement. One of them, Ferdinand Habel, a long-time director of music at St. Stephen's Cathedral in Vienna, wrote in the forward to his edition of this work that "Consideration of liturgical precepts rendered it necessary to supplement the *Credo* text." In concert performances, however, Schubert's original version is always preferred.

Schubert produced a *Sanctus* (*Adagio maestoso*, 4/4) as majestic as it is concise, with strong orchestral dynamic gradations framing the choral irruptions. In the directly following *Benedictus* (*Andante con moto*, 3/4) only the high voices are used, both sopranos and tenors being divided and the altos and basses omitted. A soft, chamber-music texture in the orchestral writing (trumpets, trombones and drums all silent) underscores the intimacy of this section, in which a solo quartet drawn from the participating high voices of the chorus (i. e., two sopranos and two tenors) further intensifies and rarefies the mood.

The extreme concentration thus achieved is carried still further in the final portion of the work, the *Agnus Dei*, which begins extremely quietly (*Adagio molto*, 4/4) with an oboe solo whose melody is taken over by the solo tenor. Following a brief orchestral passage, the oboe repeats its melody, this time answered by the bass. The *Dona nobis pacem* follows in a full, chordal choral style, to be interrupted by a restful intermezzo of solo voices before concluding the work peacefully and almost silently.

The maturity of this Mass by the seventeen-year-old Schubert will surprise no one familiar with the songs and instrumental works he composed even earlier. The previous year had seen the composition and performance of his first symphony and his sixth string quartet. But in this work, as Fritz Hug noted, "it is also astonishing to consider the imagination, the technical ability and assurance with which the seventeen-year-old masters form and content. The heartfelt, sincere feeling conveyed in melodies, sounds and instruments, the light and clarity penetrating and carrying everything are also entirely Schubertian." Apparently the Mass in F did make a strong

impression in Lichtenthal, for only ten days after its premiere there it was performed again at St. Augustine's Court Church in the inner city of Vienna. During Schubert's lifetime this work was given with some frequency at various other locations, providing the composer with the satisfaction he was not to experience very often.

Mass No.2 in G Major D167

The second Mass is considerably shorter than its predecessor, and took Schubert less than a week to put on paper - from March 2 to March 7, 1815, to be precise. The scoring is more modest, too, calling for an orchestra of strings alone with organ. The work was probably performed at the church in Lichtenthal that spring; when it was repeated at the Klosterneuburg monastery Schubert's brother Ferdinand added brass and drums. Why the composer himself did not include those instruments in the first place is not known, since the taste of the time certainly favored them; the most likely explanation is that in this case Schubert was indeed writing for his own church, and simply scaled his instrumental demands in accordance with the normal make-up of the resident performing personnel.

This second Mass did not enjoy anything like the circulation of the first, either during Schubert's time or later, and its obscurity may have emboldened a later musician to attempt to pass it off as his own. In 1846 the work was printed in Prague, with the following inscription on the title-page: "Mass in G, composed on the Installation of Your Imperial Sovereign, the Most High Archduchess Maria Carolina, as Abbess of the Imperial and Royal Noble Theresian Home for Gentlewomen at the Hradschin, by Robert Führer, Musical Director of the Cathedral Church of St. Vitus in Prague." Führer, according to biographical sources, had by then already been dismissed from his post the previous year because of his involvement in certain frauds, and eventually he served a prison term for embezzlement, but even in prison he was allowed to write music and he published a good deal of it. "Despite his notoriously dishonest acts and professional untrustworthiness," Nicolas Slonimsky notes in Baker's, "he enjoyed a fine reputation for his musicianship."

Führer picked a very solid work to plagiarize. The Mass in G is shorter and altogether more economical in its construction than the earlier one in F, but it is by no means a miniature. The solos in particular are less prominent this time, most of them assigned to the soprano with soaring, melodious passages. Occasionally, as in the *Benedictus*, the tenor is brought in for powerful counterpoint. Johann Herbeck, the famous director of the Vienna Court Opera and Kapellmeister to the Imperial Court in the third quarter of the nineteenth century, established a tradition of entrusting the big solo in the *Agnus Dei* to the tenor instead of the soprano specified by Schubert.

One important point about Schubert's sacred works that makes itself apparent in the second Mass is that he was far less concerned than Haydn and Beethoven with giving expression to the individual words and phrases of the text; he was more interested in the devotional mood, in the profound and sincere feeling of the complete expression of the simple piety that inspired him. In his 1892 monograph, *Der Messentypus von Haydn bis Schubert*, the Austrian musicologist Alfred Scherich wrote: "In contrast to the earlier great masters, Schubert exercised very little care in treating the liturgical text, which can be explained by the alienation of the people from the liturgy at that time." Beethoven, however, was even more independent in his approach than Schubert, who, as already noted, probably did not use his Masses to display any sort of independence or rebelliousness, but simply allowed himself, as he did in all his compositions, to be guided strictly by his own inner feelings.

The *Kyrie* (*Andante con moto*, 3/4) is lyrical and radiant with unmistakably Schubertian harmonies. A soprano solo begins at "*Christie*," in mellow A minor, with large intervals. The *Gloria*, in D major (*Allegro maestoso*, *Alla breve*) is fortissimo for a long time, but suddenly drops to piano at the words "*Adoramus Te*," first in the women's voices, then echoed by the men's. Solo and choral parts are interwoven with unusual effectiveness in the "*Domine Deus*," and the powerful "*Quoniam*" carries the sopranos into a very high register. Following a series of sforzando beats from the low instruments, the *Gloria* ends with all forces in unison.

The Credo is powerful too, though it begins *pianissimo* and only slowly builds in dynamic impact. The first climax is reached at "Crucifixus" (at which point Schubert modulates from G major to a tuneful B minor), the strings playing staccato in the lower register and the vocal parts going through bold modulations. The effect of the choral passages at "Et resurrexit" is rock-solid and at the same time blazing with light-rays of light, one might feel, where one can see those ascending "ad dexteram Patris." Then something utterly unexpected occurs in the "cujus regni": from the vigorous unison B major of the chorus, the voices plunge downward like instruments, most of them over a full major seventh, into a long-held unison C major. This dramatic effect makes the listener shudder, stirred surely by the endlessness proclaimed in the text. It may be mentioned in passing that the acknowledgement of the Church is again omitted.

The Sanctus opens with a powerful introduction (*Allegro maestoso*, 4/4) and continues with a fugato on "Osanna in excelsis." The soloists' entrances are staggered according to the rules - soprano in D, tenor in A, bass in D, alto in A - but the polyphony is abandoned after only a few measures and the movement concludes with some characteristically Schubertian modulations. The Benedictus exhibits a lulling charm, with the solo soprano intoning a simple but deepfelt melody in a rather pastoral vein (*Andante grazioso*, 6/8) - a lovely reminder of Schubert as song-composer. The enchanting melody is repeated by the tenor, with the soprano now weaving a mellow counterpoint. Schubert himself must have been bewitched by this melody, for he has the bass take it over for its third appearance, with both the soprano and tenor supplying counterpoint. The movement ends with a literal repetition of the "Osanna" fugato (*Allegro*, 2/4).

Extensive portions of the Agnus Dei reflect agitation by means of what might be described as a "mystic shuddering." Following the soprano's expressive supplication, the chorus sings "Miserere nobis" as if whispered. Again the appeal is made to the Lamb of God, this time by the bass, and again the chorus adds its curiously comforting *pianissimo* response. The soprano returns more dramatically, her outcry highlighted by several high A's, and the work then concludes with the tenderest, almost inaudible *pianissimo*.

Mass No.3 in B-Flat Major Op.141 D324

The Mass in B-flat was probably written before the end of the same year in which the G major was composed (1815). We have no exact details of either its composition or its first performance, but it was probably first performed at Lichtenthal in late 1815. All that is known for certain is that the composer's brother Ferdinand, the faithful executor of his musical estate, had it published in 1838, ten years after Franz's death, with the opus number 141 affixed to it. This work, however, was not as completely unknown as it was thought to be, for Ferdinand wrote to his brother in October 1824 of having been surprised by a performance of this very Mass in the town of Hainburg. The local choirmaster had invited him, he reported, to a Sunday service in which the Mass to be performed was "a very beautiful one, by a well-known and famous composer, but his name escapes me now." "And which Mass was it?" Ferdinand continued: "If only you had been there with me! I know you would have been quite pleased, for it was the B-flat Mass by - you!" For this then unpublished Mass to have made its way to Hainburg, someone must have copied it in Vienna, probably on the occasion of a performance there, so it apparently did enjoy some circulation in the composer's time.

Like the second Mass, this third one is again a *Missa brevis*, a short work of modest proportions but with all the prescribed parts. As far as inventiveness is concerned, it must be classified as weaker than its two predecessors, and here and there may even seem like an obligatory exercise, but then even a "routine" piece by Schubert has value, and there is much that is really delightful in this work. One striking feature is the treatment of the thematic material in the Gloria, which exhibits the sort of theme development that was to be considered typical of Verdi more than a half-century later. The "Domine Deus" in this section is full of expression: here the bass and then the tenor sing melodies of deep emotion, with the soprano coming in last and soaring to a high B-flat. This exposed tessitura, typical of the soprano roles in Schubert's Masses, is especially striking. One

wonders whether Thérèse Grob, his favorite female singer, still sang these solos, or if he always wrote these parts with the recollection of her clear, high voice in his mind.

The most beautiful portion of this Mass is the Agnus Dei. The solo soprano's entrance is preceded here by an orchestral prelude only two measures long, but in these two measures—which are repeated several times at various pitches as a sort of interlude between vocal passages—lies an overpowering feeling of sincerity, a prayer from devout hearts filled with trust and faith. While these two measures contain no unusual harmonies, the way they float between keys (by means of deceptive cadences) evokes that mystic feeling of alienation from the world which is so characteristic of Schubert in so many of the works of his magnificent maturity.

Charmingly, in a more down-to-earth way, the *Dona nobis pacem* brings the work to a congenial, and brilliant conclusion. Here even the shudders of eternity do not emanate from a horrible abyss, but seem to be echoes of brighter, though endless, distances.

Mass No.4 in C Major Op.48 D452

Less time may have passed between the creation of the third and fourth Masses than between any two others in Schubert's sequence of six. No.4 appears to have been composed in July 1816, when, as the great Schubert scholar Otto Erich Deutsch pointed out, "Schubert was still closely connected with the Lichtenthal church and its choirmaster," and was probably first performed there in the summer of 1816. It was certainly performed nine years later at the Church of Mary the Comforter in Vienna (on September 8, 1825).

What documentation there is for this work goes no farther back than 1825. On September 3 of that year the well-known Viennese publishing house of Anton Diabelli announced the publication: "Mass in C composed for four voices, 2 violins, 2 oboes or clarinets, 2 trumpets, drums, violoncello, double bass and organ, and dedicated in kind remembrance of Herr Michael Holzer by Franz Schubert. Op. 48." Schubert's autograph lacked a title-page, but his elder brother Ferdinand wrote out a copy which also served for the engraving; Schubert himself later wrote out the title: "Mass by Franz Schubert and dedicated in kind remembrance of Herr Michael Holzer, Op. 42." Schubert frequently became confused about his opus numbers - and no wonder, considering the enormous abundance of his compositions. Often he would set aside a work in progress to start up another and then set that one aside to start a third which might be published all once. He lived more than half his life in a sort of trance-like state in which everything external, everything connected with the mundane world—such as the numbering of his works—was completely unimportant. In any event, the number 48 was retained here, and Op. 42 was affixed to the Piano Sonata in A Minor which Deutsch cataloged as No. 845.

Michael Holzer, in whose memory the Mass in C was offered, was a musician who was Schubert's teacher when the latter could learn no more about the fundamentals of music (having already learned violin from his father and piano from his eldest brother Ignaz). Holzer was the 'regens chori', as church choirmasters were still called at that time at the parish church in Lichtenthal, and he undertook to instruct Schubert, who had just grown out of childhood, in organ playing, singing, and even a bit in composition. According to the composer's brother Ferdinand, Holzer declared: "Whenever I wanted to teach him something new, he always knew it already. Consequently I really did not instruct him, but merely conversed with him and stared at him in silent wonder." Schubert nonetheless remembered Holzer with affection, as indicated by the dedication of this Mass.

Schubert was not entirely satisfied with this Mass; as already noted, he wrote a new *Benedictus* for it as late as October 1828, the month before he died. The reason for the replacement was a practical one, the need for a substitute to be used "in the absence of a good soprano singer." In this case, he had in mind not Thérèse Grob or any other female singer, but actually a boy soprano. In the original version (the one recorded here), the

entire first part of the Benedictus and also the theme of the ensuing Osanna were written for such a soloist.

Even before the rewrite of the Benedictus; the Mass in C existed in more than a single version. Schubert wrote it for the customary four soloists and four-part chorus, with an original instrumental complement of two violins, cello, double bass and organ. It is interesting that he omitted violas, but it is more curious that the published score called for a fuller orchestra, with the addition of oboes (or clarinets), trumpets and drums. The authenticity of these additions has been strongly disputed. Stylistic errors have been noted which Schubert would never have committed, even if extremely distracted, and it is assumed that his brother Ferdinand added the winds and drums because the times demanded this richer instrumentation. It is possible that Ferdinand made these emendations during Franz's absence from Vienna and that the publisher demanded that the score be printed without delay, as was customary at the time.

The Mass begins as usual with the Kyrie, in a very calm tempo (Andante con moto, 4/4); the "con moto" of the marking is emphasized by an almost continuous figuration of sixteenth-notes, and at times even thirty-second notes. Solo and tutti passages alternate, and we are reminded of how Schubert in his sacred music liked to take the sopranos - and, somewhat less frequently, the tenors - into the most exposed upper registers.

The Gloria rages powerfully, again with extended solo passages alternating with the always very homophonic ones for the chorus. The Credo (Allegro, 3/4) begins a cappella, resolutely in unison. At "Et incarnatus est" it is transformed into a Molto adagio in 4/4, in which the solo voices lead with fugal entrances and the rhythm changes subtly to conform with the fugato element rather than the melodic line. The original tempo and meter return at "Et resurrexit," though with a new theme.

The beginning of the Sanctus is quite similar to that of the Gloria, though the same succession of keys is much slower here (Adagio, 4/4) and thus more solemn. The first phrase for the chorus ends with a truly Schubertian, ever-moving modulation from a seventh chord on G, deceptively to A-flat, then over the augmented triad on A-flat and the chord A-flat/C/F-sharp, resolving the tension finally at G. A long and lively soprano solo gives way to the choral rejoicing in "Osanna!" The original Benedictus has already been discussed; it consists of the long soprano solo - an uncommon touch in Schubert's Masses which might almost be called an aria - and a literal reprise of the "Osanna." The second Benedictus, written twelve years later, is entirely choral, built on the key of A minor, with characteristically charming "passing modulations" (G minor, F major, B-flat, etc.); there are frequent fugal entrances and eventually a brilliant transformation into A major, with a new theme, especially charming and tender. As in the first Benedictus, this one eventually flows into a reprise of "the Osanna"

The Agnus Dei exhibits a certain relationship to the opening Kyrie. The soprano and tenor sing the first phrase in short fugal entrances and are answered by the chorus: the process is then repeated by the alto and bass, with a similar response. A third duet, again for soprano and tenor, beginning in a canon, leads into the agile concluding section of the work, "Dona nobis pacem," a strikingly cheerful and animated plea for peace. How many different ways are there of perceiving and setting to music this entreaty for "inner and outer calm!"

The most varied opinions have been expressed about this Mass, as about Schubert's others. Eusebius Mandyczewski, in his Complete Edition of Schubert's Works, ventured that this Mass had been written "in great haste," and other scholars have rendered harsher judgements. On the other hand, Walter Pass, in his notes for the Schubertiade al Hohenems in 1977, stated that Schubert wrote this Mass with "cheerful reverence for the Divine," a characterization which might apply to a large proportion of Schubert's other Masses. Curiously, the famous Schubertian melancholy, the sadness that touches the heart in so many of his works, is relatively rare in his sacred compositions - as if to suggest that his constant personal quest and yearning at these points find a safe haven, a sort of fulfillment, based on his steadfast faith in a benevolent God.

But it is enlightening to quote further from Walter Pass, who adds, regarding this work: "Schubert's treatment of the text of the Ordinary is special. As in all his Masses, he omits the 'Et unam sanctam, catholicam et apostolicam ecclesiam' and once again documents his religious attitude, which has obviously become a conviction and must be evaluated as the result of Josephinian thought and the theology of the Enlightenment. Aside from lesser omissions (for example, the 'et' several times in the Credo), the treatment of the 'Et incarnatus est' is the most striking of all. Here he leaves out the central 'ex Maria virgine,' an example which in fact can no longer be explained in terms of oversight or carelessness... Instead, a serious intention we are not yet able to explain historically may be at the root here. But, without a doubt, therein could lie one of the most significant keys which one day will be decisive in understanding Schubert's personality and his way of thinking."

Mass No.5 in A-flat Major D678

As already noted, Schubert quite uncharacteristically took three years to compose his fifth Mass, which is a far more substantial work than any of its four predecessors. He polished it a great deal, revised many of the numbers several times, rewrote the fugue "Cum sancto spiritu" again and again, and also struggled himself with more than one version of the "Osanna." He was especially fond of this piece and it is today the most frequently performed of his Masses.

The first sketches for the Mass in A-flat were made in November 1819; on December 7, 1822, he wrote to his friend Joseph von Spaun: "My Mass is finished and will be produced very soon. I still entertain the old idea of dedicating it to the Emperor or the Empress, as I consider it to be a success." Years passed again, however, without any reports on the work. In 1826 Schubert once more resolved to make a serious effort to find security in an appointment to an official post. The position of Second Musical Director to the court Chapel became vacant, and he decided to apply for it. When he called on Joseph Eybler, the friend of Mozart and Haydn who had succeeded Salieri as First Court Musical Director two years earlier, he must have taken the Mass in A-flat with him, among other works. He described the visit and a subsequent one as follows in a letter to his friend Franz Hauer:

"Recently I brought to the Court Musical Director Eybler a Mass for performance at the Court Chapel. Eybler said he had heard my name but had still not heard any of my compositions. I am certainly not very conceited, but I would have thought the Court Musical Director of Vienna would surely have heard something about me. When I returned after a few weeks to inquire about the fate of my brainchild, Eybler said that the Mass was good, but not composed in a style the Emperor likes. Then I took my leave and thought to myself that I am not fortunate enough to be able to write in the Emperor's style."

That remark may be interpreted as ironic or simply resigned, but the fact remains that Schubert never received a post in Vienna, where his music was only sporadically performed and he remained unknown to the public at large. Whether the Mass in A-flat was performed at all in his lifetime is uncertain. The likelihood of its having been given in the Altlerchenfeld Church in Vienna around 1822 must be considered, if only because Schubert stated in his application to Eybler that all of his Masses had been performed in various Viennese churches. Since most of his works were available only in manuscript there was no publisher to keep track of performances, many of which did take place (with unauthorized copies) without the composer's knowledge.

Schubert probably had no idea that Beethoven composed his mighty Missa solemnis at the same time this Mass in A-flat was being created. Schubert, of course, might well have written Beethoven's famous inscription from that score - "From the heart, may it also go to the heart!" - in this score of his own (and many of his others, besides). In one of his versions of this work, in fact, Schubert did call it a Missa solemnis, thereby identifying it as a solemn, large-scaled Mass, in contrast to some of his earlier ones which fit into the category of Missa brevis. The orchestra he specified for this work also justifies such a designation: one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, full strings, and organo Here the style is incomparably richer and more "symphonic" than in any of his earlier Masses, and his use of his largish

orchestra shows a very sure hand, the strongest instruments being called upon only at those points at which their added power is really needed for the specific effect of exultation or solemnity.

The Kyrie (Andante con moto, Alla breve) begins with a melody in the clarinets, with the bassoon weaving counterpoint; a brief passage for the strings follows, and then the women's voices enter. The atmosphere remains hushed, the dynamic markings ranging only between piano and pianissimo. At the "Christe eleison" each of the four soloists in turn enters with a new motif. With the return of the Kyrie the opening material is repeated, leading to a coda in which material from both the Kyrie and the Christe are elaborated upon with rich Schubertian modulations.

In contrast to the calm, reserved mood of the opening movement, the Gloria (Allegro maestoso e vivace, 3/4) bursts forth fortissimo, with stormy runs in the strings, the orchestra in full cry, and an austere rhythmic frame for the chorus's heartfelt exultation. Calmer tones are heard in the "Adoramus te," but the grandeur of the opening gesture returns in the "Glorificamus te" and continues through the reprise of the "Gloria." With the "Gratias agimus" comes an intermezzo of chamber-music proportions, initiated by a two-part invention in the violins. The solo soprano, with one of Schubert's most beautiful phrases, introduces a sequence in which all four soloists are given extensive opportunities for melodic development, and then at "Domine Deus" the chorus returns in exultant power over an energetic rhythm in the strings. After a reprise of the tender "Gratias agimus" theme, the alto introduces a new section in C-sharp minor, and the other soloists enter poignantly at "Miserere, miserere nobis." This passage is repeated by the bass and then by the tenor, and after it long and tender orchestral interlude the chorus takes up the "Quoniam," slowly and mysteriously at first, and then with firm orchestral support building in a crescendo to powerful climaxes marked by the high B for the choral sopranos and blaring brass. Another mystical passage, with long-held choral notes and distant effects in the orchestra, leads into a fugue on "Cum sancto spiritu," a traditional gesture, to be sure, but also the first fully worked-out fugue in a Schubert Mass. Schubert's mastery of polyphony here must surprise those who think of him only as a master of homophonic, chordal, harmonic writing - yet how incredible that six years later, only a month before his death, the composer of this gigantic fugue was looking for a teacher to train him in counterpoint.

The Credo brings further astonishment of a different sort. The winds open up with a C major triad (Allegro maestoso e vivace, Alla breve) which fades away when the lower voices of the chorus enter in long notes a cappella. The inventive effects Schubert achieves in this movement never fail to stir deeply with the freshness of new discovery. Phrases shrouded in mystery are contrasted dramatically with sudden choral-orchestral outbursts of "Credo." In order to praise the Incarnation, Schubert divides the chorus into eight parts for the "Et incarnatus est" (Grave, 3/2) and begins with an almost sighed F minor, leading the chorus then through the boldest modulations. "Et resurrexit" does not receive the customary jubilant outcry, but begins softly and slowly and only then intensifies unhurriedly to its triumph. At the mention of the dead ("Judicare vivos et mortuos") we feel the inner trembling with which Schubert so often speaks to us of death; the passage contains no terror, but reflects the deepest faith in an eternity beyond mortal perception or comprehension. The chorus lingers in long notes in its lowest register - the basses go down to low E! - to underscore this impression. This movement is quite long, and may remind us of Schumann's remark on Schubert's "heavenly lengths" - emphasizing, of course, the "heavenly."

A solemn Sanctus (Andante, 12/8) follows the exultant concluding "Amen" of the preceding movement. A charming cantilena on "Pleni sunt coeli et terra" counters the powerful cries of "Sanctus!" The "Osanna" exists in two versions: the first is an Allegro in 6/8 whose angelic, soaring quality is largely lost in the second version in 4/4. The Benedictus (Andante con moto, Alla breve) is a delightfully unpretentious image of the Saviour descended to Earth to bring comfort to man, projected in the form of an eight-measure melody with the tenderest cello background and the chorus minus its basses.

The Agnus Dei is little more than a relatively short Abgesang (the latter portion of a stanza in the language of the mastersingers). It begins Adagio in 3/4 with a sustained string melody which the chorus then takes up in staggered entrances. In the "Dona nobis pacem" the tempo becomes more flowing (Allegretto, Alla breve) and the soloists alternate with the chorus in the plea for peace, which intensifies at times to a demand (fortissimo). Not until the last measures is the sought-after calm attained, as the Mass ends in pure A-flat major.

Deutsche Messe D872

In addition to his six great Latin Masses, Schubert wrote a so-called "German" Mass (1826), the exact title of which, in German, reads as follows:

"Gesänge zum Feier des heiligen Opfers der Messe, nebst einem Anhang: Das Gebet des Herrn, Text von J. P. Neumann. Für gemischten Chor mit Blasinstrumenten-und Orgelbegleitung." The work was a result of a commission given by the Polytechnic School of Vienna, and this accounts for its technical simplicity, adapted to amateur level, especially in the later arrangement by Schubert's brother Ferdinand, who dispensed with the wind section, and called for an organ as the only accompaniment. Prof. J. P. Neumann, who provided the text, was a distinguished writer who also furnished Schubert with a very effective opera libretto, *Sakuntala*, which, unfortunately, the composer never set to music, owing to his untimely death. Schubert received one hundred florins from Neumann for the composition to his text. This was written in accordance with the "enlightened" reforms of Joseph II who called for a popularization of church music. Michael Haydn had composed a German Mass based on similar principles as early as 1782. There are eight sections, corresponding to the Kyrie, Gloria, Gospel and Credo, Offertory, Sanctus, Benedictus, Agnus Dei and Amen, plus a supplement corresponding to the Lord's Prayer (Pater Noster). This has been placed between sections 6 and 7 in this recording. Schubert, in accordance with the requirements both of the text and of the planned performance, has written here short pieces, predominantly homophonic in style, and closely related to the spirit of popular church-hymns (or canticles). These pieces are all strophic (varying from two to four strophes), and most of them are followed by a short postlude, entrusted to the wind section, joined by string-basses, kettledrums and organ. This deliberately modest work is much closer to the spirit of the Lied than Schubert's large-scale sacred compositions. While it cannot be compared, either in scope or in depth, to the great Masses in A-flat and E-flat, it is imbued with a melodic charm and a lyricism distinctly its own, which, together with its sincerely religious mood and its beautiful blending of voices and wind instruments (forecasting Bruckner's Mass in E Minor), making it one of Schubert's most ingratiating utterances.

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Mass No.6 in E-flat Major D950

The sixth and last of Schubert's complete settings of the Latin Mass was composed in June and July of 1828, only a few months before his death in November of that year. He did not get to hear a performance of any of the great works of his final year: not the Mass in E-flat, not 'Miriam's song or victory (whose text was written expressly for him by Grillparzer), not the setting of the Ninety-second Psalm in Hebrew, not the magnificent song-cycle *Die Winterreise*, not the "Great" C major Symphony and not the splendid final works for piano. All of these compositions, while perhaps not conscious valedictory gestures, are in their days glorious epitomes of Schubert's style, his feelings, his life; in this context, it is significant that he was drawn again at this particular time to yet another major effort in the realm of sacred music. The sort of summing-up represented by this final Mass is suggested in these words from Fritz Hug:

"Throughout the work one finds that cheerful, deepfelt piety that we recognize from Schubert's letter to his father ... This piety was not connected to the Church and was constrained neither by dogma nor by ritual. Everything in the work appears free and yet composed, great and noble, authentic and spirited, sunny and matured. The harmony is rich in a Schubertian way - colorful. Full of surprising turns ... the orchestration is exciting ... The instrumentation does not include the flute, which omission can be explained by the origin of the work for a specific purpose and a specific orchestra ... The Mass in E-flat is a work of deep inner piety,

primarily a personal affirmation of life, but also an affirmation of a death that has lost all its horror and also will not be a long time coming... "

Schubert apparently dedicated this work to the Viennese parish church of the Holy Trinity, located in what was then the Alser suburb (the Alsergrund later becoming part of the city itself, just as Lichenthal did). This church had special meaning for Schubert, in two respects. The first was simply that the church's choirmaster was his old school companion Michael Leitermeyer, with whom he had gone for music lessons from Michael Holzer in Lichtenthal in his early youth. The second was that in March 1827 Beethoven's corpse had received its blessing in this church, and from it had been taken - with enormous participation on the part of the Viennese public and with Schubert himself as one of the torchbearers - to the cemetery at Währing. It is quite possible that the Mass in E-flat was requested by Michael Leitermeyer in tribute to Beethoven, or that Schubert was simply inspired to compose it in that vein.

In any event, by the time the Mass was first heard Schubert himself had been dead nearly a year. His brother Ferdinand probably arranged for the first performance, given at the Parish Church of the Holy Trinity on October 4, 1829, and it may have been Leitermeyer who arranged for its repetition six weeks later (November 15) at the Parish Church of Mary the Comforter. The orchestration for this work comprises two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones and strings. In contrast to the earlier Masses, the vocal soloists here are assigned only rather subordinate roles.

The Kyrie (Andante con moto, quasi allegretto, 3/4) is begun calmly and homophonically by the chorus, with the soloists entering in later; both chorus and soloists are given very attractive material. The Gloria (Allegro moderato e maestoso in B-flat, 4/4) is solemn and majestic; the choral style continues to be homophonic, but is a bit more free than in the opening movement and is scored for divided tenors in one passage. The mood becomes more dramatic in the "Domine Deus" (Andante con moto, 3/4), in which Schubert makes use of two effects rarely encountered in his music - a string tremolo and assignment of very melodically expressive material to the trombones. At the "Quoniam" there is a reprise of the opening material and in keeping with tradition Schubert developed the "Cum sancto spiritu" into a fugue. Here the basses intone the ten-measure theme, the tenors enter at the dominant, the altos again at the principal key, repeated by the sopranos at the fifth.

The Credo is one of the most striking and beautiful of all Schubert's Mass movements. It begins (Moderato, Alla breve) with a pianissimo roll of the timpani and the entrance of the chorus accompanied only by low string pizzicati. The key shifts from E-flat to A-flat (or the "Et incarnatus est" (Andante, 12/8), which the cellos introduce with a lyrical, deepfelt melody. This theme is taken over by the first tenor, and here for the only time in this work Schubert does give his soloists an extended opportunity for display, in a section for the thoroughly original combination of two tenors and a soprano. The chorus returns at "Crucifixus," with a conspicuously agitated string accompaniment, and temporarily divides into six parts (sopranos and tenors divided), building to a fortissimo. This multi-faceted movement returns to the home key of E-flat at "Et resurrexit," and there remains to the end.

Schubert begins the fully orchestrated sanctus in E-flat (Adagio, 4/4), but already in the third measure proceeds unexpectedly and brilliantly to B minor, then in the fifth measure to G minor, and in the seventh to E-flat minor. The "Osanna" is a short fugue in which the tenor, bass, soprano and alto enter in that order. The mood again becomes songlike and lyrical in the Benedictus (Andante, Alla breve), an expansive melody in A-flat. With a single jolt it breaks off for a reprise of the "Osanna."

A unique and very independent form was given to the Agnus Dei in this Mass. Schubert assigned fugue-like entrances to the bass, alto and soprano, but has the first tenor supplying a counterpoint to the bass, and afterward participating in his own right in the fugato. No matter how often such formations are employed here, though, the polyphonic style is not retained.

Sometimes it seems as if two spirits must have fought in Schubert's breast: the one a desire to produce Masses according to the classical model (that is, in a predominantly polyphonic, contrapuntal style), the other his own inherent character which impelled him to create songful homophonic, chordal-harmonic works.

HYMNEN - SHORTER SACRED WORKS (45)

When the children of Noah, who had in common "a single tongue and language" began to build a tower whose top stretched to heaven, they hoped to make a name for themselves and to prevent being dispersed among all countries of the earth. But the Lord confused their language (according to the First Book of Moses, 11, 1-9) "so that no one understood the language of the other".

That continued to hold true, at least figuratively, in Schubert's day. However, in the Western world, art - and most of all, music (as Gluck maintained in 1772) - had by then found its way back to a common global tongue. God now understood every language, and this one in particular.

Hymns - psalms - tehillim: these words denote, in various languages, songs of praise, festive songs, intended particularly for the glory of a God. For this reason these are often, at the same time, prayers. The compositions of Franz Schubert featured on this recording display all of these typical characteristics, even though they were composed for widely differing reasons and have been heard and appreciated under many different circumstances.

The fact that Schubert gave "free" treatment to liturgically fixed texts was greeted at first with astonishment, and later with displeasure and scorn. He always left out a part of the text from the Mass; he set only parts of other texts (Salve Regina) to music; he changed the other words. Schubert proceeded similarly with non-liturgical texts.

These practices have provoked highly differing commentaries. It has been said that Schubert, as a musician, did not attach any great importance to the individual words, that Schubert's memory of texts was faulty, that Schubert's intention was to say or express something special. The last interpretation probably comes closest to the truth: Schubert revised the texts, before and while setting them to music, in such a way that their message was brought into complete harmony with his own ideas.

By the time Schubert (1797-1828) was seventeen and three-quarters years old, he had already set twenty-six texts by Friedrich von Schiller (1759-1805) to music out of a total of seventy musical settings). On October 19 1814, he composed his first Lied to a poem by Johann Wolfgang von Goethe (1749-1832): "Gretchen am Spinnrad", from "Faust I". It was followed, in June 1827, by another 75 musical settings of works by this poet. The overwhelming significance of Goethe's texts in Schubert's work can be recognized in a comparison of how many texts of other poets he set to music:

Johann Mayrhofer (1787-1836): 50; Wilhelm Müller (1794-1827): 45; Friedrich von Matthisson (1761-1831): 42; Ludwig Holty (1748-1776): 39 settings; etc.

These brief references reveal a Schubert whose world view was influenced first by Catholicism but later underwent a process of development and differentiation heavily influenced by the ideas of Goethe and Schiller. The hymns of praise to God were joined more and more by lamentation over suffering, human suffering. This tendency, recognizable in Schubert's selection of texts, is fully confirmed in the development of this tonal language.

Schubert composed the second of his seven "SALVE REGINA" musical settings (D106) from June 28 until July 1, 1814; during this same time he was working on the Credo to Sanctus sections of his "Mass in F Major" (D105). There are six indications linking this hymn to Mary with that Mass. Firstly: it was written concurrently with the Mass at the point where the Offertory is sung. Secondly: the specified wind instruments are included.

Thirdly: the key signature connection. Fourthly: both works have a tenor solo. Fifthly: a Salve Regina can be used in the Proper (here: the Offertory) of a festive Mass (D105, written for the Lichental church's centennial celebration). And sixthly: Schubert's alternative indication "Offertorium" for a different "Salve Regina" (D 223). The composition (Andante. 2/2 B-flat Major) is structured musically as a seven-part Rondo with three themes.

The "TOTUS IN CORDE LANGUEO" (D136) published in the printed version of 1825 as opus 46, No.1, was identified there as "Offertorium". The key signature of C Major and the elective setting (soprano or tenor) or the solo voice make the work appear usable in the Proper of either the "Mass in F Major" (D105) or the "Mass in G Major" (D167) of March, 1815, just as Schubert later incorporated it into his "Mass in C Major" (D452). Perhaps composed in 1815, it is not yet known when the work was first performed. The highly virtuosic solo part makes it seem reasonable to conclude that Schubert wrote the movement for the love of his youth, Therese Grob (1798-1875). The solo clarinet part seems to have been composed for one Joseph Doppler, who was still living in Vienna in 1867. The work (Allegretto. 4/4 C Major) is in the form of a da capo aria.

Schubert's third "SALVE REGINA" (D223), also published in 1825 as his opus 47, No. 2, was written in two versions. In the first, dated July 5, 1815, the soprano solo is accompanied only by strings and organ; in the second, of January 29, 1823, the organ is replaced ad libitum by two clarinets, two bassoons and two horns. This second version was also intended to serve as an Offertory in the "Mass in C Major" (D452), as Deutsch suggested:

At ten o'clock on September the eight, as on the Feast of the Birth of Mary, a new Mass along with a Tantum ergo, Gradual and Offertory by the ingenious composer Herr Franz Schubert will be performed in the church of St. Ulrich am Platzl by a society of music friends. All friends of sacred music are most cordially invited to attend. This same Mass along with the Tantum ergo and Offertory have already been printed in a very pleasingly correct edition and are available at the art dealer's shop of Ant. Diabelli and company, am Graben No.1133 (1825, Wiener Allgemeine Theaterzeitung).

This advertisement is of great value to us in as far as it establishes beyond a doubt that Schubert's Masses (always composed only as "Ordinarium missae" and later published) were composed (see D106) and performed (Proprium missae) along with other compositions by Schubert. It can be concluded from this that even many individual sacred compositions of Schubert can now be categorized in a: liturgical setting.

This "Salve Regina" may also have been intended for Therese Grob. Schubert excluded verses 8-13 from his musical setting and built a two-part structure of three sections each (in changing keys; Andante con moto. 2/4 F Major).

The fifth "SALVE REGINA" (D386) seems to have been composed in early 1816. Schubert wrote down only the movement for mixed choir and left an added organ voice unfinished. Since the work (Larghetto. 2/2 B-flat Major) is in the same key as the "Mass in B-flat Major" (D324; completed after December 6, 1815) and since no corresponding composition survives from this period, the idea suggests itself, once again, that this "Salve Regina" was also sketched as an

Offertory for a planned (but not yet documented) performance of the Mass mentioned above. Schubert set the entire text in ABA form, in which the B section features modulations which are strikingly harmonic.

In early 1816 Schubert relieved himself of his school-teaching duties, intending to devote himself henceforth exclusively to composition. In May his friends Joseph Freiherr von Spaun (1788-1865) and Joseph Wilhelm Witteczek (1787-1859) occupied a garden house in Erdbeergrasse. This was to become the scene of

the musical events which acquired the name "Schubertiaden". A great many compositions were written for these events, attended by a larger circle of up-and-coming music friends from the bourgeoisie. The quartet movements for mixed and men's voices with (and without) piano accompaniment play a special role here, since they illustrate the vocal abilities the members of this circle possessed. Two works on our recording were written for the circle in June 1816, at a time when Schubert had just

become acquainted with the poetry of J.P. Uz. "AN DIE SONNE" (D439) by Johann Peter Uz (1720-1796) is a hymn to the "Queen of the World", who is celebrated in Klopstock's enlightened manner as the giver of light. The composition for quartet with piano (Adagio molto. 4/4 F Major) is written as a Six-verse Lied (in the form: A B B C C A). The other work written for this circle is the fourth of Schubert's five "Faust" settings. Goethe's "CHOR DER ENGEL: CHRIST IST ERSTANDEN" (D440) is easier to perform as a choral movement than as a quartet (Langsam. 4/4 C Minor), because for an a-cappella movement it presets unusual intonation problems resulting from the high density of mediant progressions and chromaticism. Motivic parallels with D439 establish musical connections between the two works, Schubert set only the first verse of Goethe's scene to music, but created a cyclical form, like that found in Goethe's poem, through the resumption of the first line.

The musical setting of the 23rd Psalm "GOTT IST MEIN HIRT" (D706) is associated with the existence of a singing ensemble. The first indication of contact between Schubert and Anna Fröhlich (1793-1880), vocal instructor at the new Vienna Conservatory, is from December 1, 1820, when Schubert accompanied a performance of "Erlkönig". In that same month Schubert composed a setting of the 23rd Psalm for her vocal class, using the German text version by Moses Mendelssohn (1729-1786). The work was written for women's vocal quartet with piano accompaniment (Adagio. 2/2 A-flat Major). The text is through-composed in a musical ABA form.

Eduard Birnbaum (1855-1920), Cantor in Königsberg, investigated in 1897 how Schubert came to set a psalm in the Hebrew language to music. According to Birnbaum, Solomon Sulzer (1804-1890), the young cantor of the Vienna synagogue "Zum Dampfingerhofe", had had a chance to sing before Schubert the Lied "Die Allmacht" (D. 852), a Lied which was just then gaining recognition in the city. In doing so he established, with his baritone voice, his credentials as a predestined interpreter of Schubert, alongside Johann Michael Vogl (1768-1840). This meeting seems to have given the impetus for the composition of the 92nd Psalm in Hebrew (D953). In July, 1828, Schubert set only verses 2-9 to music. Birnbaum's evaluation: the composition was "not liturgical enough and much too concertante". The six-fold repetition of the 9th verse (as the conclusion) was "according to standards of Jewish liturgy quite unsuitable as religious music, since this liturgy requires the nearly complete suppression of 'Adonaj', the name of God. A strict interpretation of Jewish liturgy would require that this verse not be repeated at all because it contains the name of God ... Because the composition does not observe synagogue customs, it should by all rights be kept out of it." Nonetheless, Sulzer included Schubert's compositions (No. 6) in his collection, first published in 1839, entitled "Schir Zion I" (Song of Zion). But he added the observation: "To be sung on especially solemn occasions". In a publication of the year 1870 the work then became known under the title "The 92nd Psalm (Song for the Sabbath)" with the German text "Lieblich ist's, dem Ew'gen danken" by Moses Mendelssohn. With this, it became better known generally. The composition (Andante. 4/4 C Major) is in a three-part form, set for baritone solo, solo quartet and mixed choir a-cappella.

The "TANTUM ERGO" (D962) on this recording has its text derived from a part of the hymn "Pange lingua", which had its place in the Corpus Christi liturgy after the breviary and hymn reform of 1631. Schubert wrote the movement (Andante sostenuto. 4/4 E-flat Major) for quartet, choir and large orchestra (without flutes!), i.e. for the same instrumentation and in the same key as his last "Mass in E-flat Major" (D950), which he had begun working on in June, 1828. This, too, is a composition for the Proper of the Mass, intended for the Offertory. These works (and those following) were not heard again during Schubert's lifetime. It is in a single-verse musical form. Each solo section is answered by the choir. The second verse "Genitori genitoque" employs the section from the first verse.

One of Schubert's last completed compositions survives under three different headings: "Aria con Cora", "Offertorium" and "TENOR-ARIE MIT CHOR" (D963). It was also written in October 1828 and is associated (in its instrumentation) with the "Tantum ergo" (D. 962). The text "intende voci orationis meae" is sung as an Offertory of the Mass on Friday after the Third Sunday in Lent. It is taken from the Fifth Psalm, verse No. 3. The size

of the composition (Andante con moto. 2/2 B-flat Major) makes it unsuitable for use as an Offertory. It is therefore conceivable that Schubert gave up his original intention (that of writing a piece of liturgical music) while working on it and - overwhelmed by the material and by his own sentiments created a "free" musical setting. This composition and the "Shepherd on the Rock" (D965) may have actually been Schubert's swan songs, The "Intende" is in sonata form (without the development section) and includes a brief coda.

© Klaus Blum (translated by Rick Fulker)

LAZARUS (CD46)

Religious dramas, in so far as they were not cultivated in the Jesuit schools of the 17th and 18th centuries, were particularly favoured by enlightened theologians in the Protestant north of Germany. The chief representatives of the musical version of the genre were Carl Heinrich Graun in Berlin, Carl Philipp Emanuel Bach in Hamburg and Johann Heinrich Rolle in Magdeburg. Rolle commissioned at least three such devotional librettos from the young theologian August Hermann Niemeyer (1753–1828) in Halle, among them *Lazarus*. The pastor's highly sentimental verses could of course not stand up to comparison with the elemental power of Klopstock, the avowed literary leading light of the time. Nevertheless, Niemeyer's odes, religious dramas and a treatise on this popular genre were published in Leipzig in 1778, some of the poems illustrated with Chodowiecki vignettes.

No one has so far been able to shed light on just how this old book came into Schubert's hands. It may be assumed that he originally intended *Lazarus* for performance at Easter at the Lutheran church in Vienna, where the talented pianist and Bach performer Wilhelm Karl Rust from Dessau had been installed as organist a short time before (1819). Rust had studied philosophy in Halle in 1805/06, a time when Niemeyer had just discovered his true vocation as a widely recognised Pestalozzi teacher, rector of the University and head of the Halle Foundation (founded by August Hermann Francke in the 1690s). *Lazarus*, which would have demanded large forces even for an oratorical rendering, was never performed at the Lutheran church in Vienna. The reason is perhaps that Schubert, who took the work very seriously, had not progressed past the middle of the second act by the time Easter arrived. The assumption that *Lazarus* must have been planned for a fixed date, probably against payment, is further corroborated by the fact that Schubert tackled it instead of continuing to work on his A flat major Mass which he had only just begun (November 1819) and did not complete until 1822, having in the meantime tried his hand at two further compositions for the stage (the operas *Sakuntala* and *Alfonso und Estrella*).

The score of *Lazarus* is thus incomplete, as is the case with many of the works Schubert began so enthusiastically during this period – the 'Unfinished' Symphony of 1822, which shared a similar fate, inevitably comes to mind here. In terms of musical profundity and individuality, *Lazarus* may be thought of as the dramatic vocal counterpart of the 'Unfinished', with the sepulchral mood of the first and the seraphic glory of the second movement of the symphony both referring unmistakably to the oratorio. The undogmatic religious mood of both works – Schubert's extensive musical self-renewal in the decisive spiritual crisis, a process which goes so far as to permeate the style of his handwriting – must have had its origins in the A flat major Mass. Indeed, by the time Schubert came to write *Lazarus*, the 'happy world' of his youth and early works was irretrievable; the political setbacks of the Restoration, especially noticeable in the repressive and reactionary consequences of the Carlsbad Decrees (August 1819), did not spare his circle of friends, whose leading figure, the uncompromising Johann Senn, had been arrested in their presence in March 1820 (while Schubert was still working on *Lazarus* or had just finished it), and only by a hair's breadth did the composer himself escape the same fate, with a sense of insecurity and helplessness thereafter taking possession of the young man. It is here, in *Lazarus*, therefore, that the reason is to be found for his first attempt to escape from a world that was out of joint; many of his friends likewise sought refuge in Romantic forms of religious utopianism, and it is no accident that Schubert himself set poems by Schlegel and Novalis to music during this period. Even Schubert, with his powerful grip on life, was not left unmoved by the literary branch

of the Nazarene art movement. The A flat major Mass, and more still *Lazarus* and the 'Unfinished' Symphony, were the direct results of this flight from an unacceptable reality.

It is only against this societal and personal background that Schubert's forays into new musical territory may be understood; his work from this period bears all the marks of the deep perturbation he felt as he left his youth behind him. Not until Weber's *Euryanthe* and Wagner's *Lohengrin* would the world hear the full range of formal and instrumental innovations contained in this unperformed and unfinished work that Franz Schubert undertook on the quiet. The separation of recitative and aria still adhered to by Beethoven is completely gone here; the action moves almost imperceptibly from one to the other and back again, all with the matter-of-fact mastery which Schubert had acquired long before in his extended choral settings of Schiller and Ossian. And within the recitatives themselves, the division of 'secco' and 'accompagnato' no longer exists. This results in incomparably flexible and highly imaginative melodic lines for the obbligato instruments, along with the oppressive Schubertian tonal mimicry – not only in the soft woodwind registers, but also in the powerful, dark passages for the trombones. At the presentational level, Schubert also avoided numbering the pieces. And so we are faced by an astonishing paradox: that of all people it should be Franz Schubert, whose operas failed so completely, who emerges in this unfinished religious work as the unnoticed pioneer of the music drama, the form which increasingly came to dominate the 19th century musical scene.

Very much the same innovation is heard in the unprecedented treatment of the text. In order to appreciate fully what Schubert made of Niemeyer, the reader would of course have to have the original poetry for comparison. Here we meet Schubert who, in the process of setting countless poems to create his lieder, had matured to be a master of prosody and of expressing words in music. 'There occur in this sacred opera things which are not to be found even in Schubert's songs, such as Jairus's daughter's description of her death, her glimpse of the heavenly paradise and her return to earthly life. Over the whole act there lies a shimmer of transfiguration – the outcome of an intense enthusiasm, a purity of soul, and an astonishing creative power.' (A. Einstein). And, as an equally dramatic contrast to the scene, we might mention the one featuring doubting Simon the Sadducee before the open grave, which goes over into a magnificently macabre scherzo, a dance of death that is echoed and developed in many of Schubert's instrumental works, prominently in the 'Death and the Maiden' quartet; yet other outstanding passages are to be found in the two powerful ritornello arias of Mary calling on God to help the weary Lazarus in his struggle against death ('Steh im letzten Kampf dem Müden, o Herr des Todes, steh ihm bei') and lamenting his agonies ('Wann nun mit tausendfachen Qualen').

The first, fully complete act takes place in front of Lazarus's house. His despondent and consoling sisters Martha and Mary bring the dying Lazarus out of doors one last time in compliance with his wish. There his brother Nathanael brings him the comforting news of his Master and Saviour, with the assurance of eternal life. Jemina, Jairus's little daughter, appears as another and most important witness of the miracle of the resurrection. Lazarus dies in the arms of his loved ones and surrounded by friends.

The second act begins with Simon's desperate scene in front of the opened grave. With Nathanael's encouragement, he finds the strength to be present at the ensuing burial of Lazarus. With the double choruses of the friends to the solemn trombones sounding the Aequale (pieces performed over an open grave), the fragment reaches a peaceful end – the last complete part of the work. There is no music to depict Lazarus rising from the dead and returning to his mourning family and friends; the 'miracle' never happens. But the other miracle, the musical one, is all the greater. As in the 'Unfinished' Symphony, it pervades this 'unfinished music drama'.

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ALFONSO UND ESTRELLA (CD47)

The origin of *Alfonso und Estrella* is rather unusual among Schubert's compositions. In the early autumn of 1821 he withdrew with his librettist Franz von Schober to the peace and quiet of St Pölten in Lower Austria to

write a work (without any official commission) that represented a clear attempt to depart from the tradition of contemporary opera. It is obvious from their letters that the two men found a remarkable degree of harmony – the reproach often levelled at Schubert that he composed uncritically in response to his friend’s libretto is clearly without foundation.

Only the overture was played in public during Schubert’s own lifetime (at the premiere of the incidental music to *Rosamunde*). Indeed, because of the situation with the Viennese theatres at the time, Schubert was denied the chance to see the complete work performed on stage; under pressure of success, Domenico Barbaja, the director of both court theatres, preferred to play safe and stick to established names like Gioacchino Rossini (whose operas literally had the audience in raptures) or Carl Maria von Weber, and when the latter’s *Euryanthe*, written on commission from Vienna, proved a flop, Barbaja lost interest in any further efforts to support what was then still a fledgling German opera. Another obstacle for Schubert was that his influential friends had washed their hands of the theatre in protest at Barbaja’s appointment, and so were no longer in a position to make their voices heard in the right places.

Performances outside Vienna never got beyond the planning stage: one scheduled for Dresden failed to materialise because Weber – only too well aware of Schubert’s rejection of *Euryanthe* – was unwilling to give the opera his backing; a performance in Berlin was cancelled because of the objections of Anna Milder-Hauptmann, the singer, who considered the role of Estrella to be inadequate; and neither was a third attempt undertaken in Graz crowned with success, the orchestra unable to master the enormous technical difficulties. After Schubert’s death, the work faded into oblivion until Franz Liszt – more out of respect for the composer than admiration for his creation – placed his influence behind *Alfonso und Estrella*. Having initially regarded an entirely new libretto as essential for a possible performance in Paris, he was eventually content to abridge the work considerably for the premiere in Weimar on 24 June 1854. Liszt mainly sought to remove the narrative passages in favour of a condensed description of the proceedings.

The Weimar performance was the only one for decades to come, for it was not until the 1880s that Johann Nepomuk Fuchs, Kapellmeister to the imperial court in Vienna, tackled the work by untangling the complex plot which he replaced with a linear approach. More significantly still, Fuchs introduced sweeping changes to the music itself by combining music and words of his own or words from different pieces, which frequently compelled him to alter the original melody. The premiere of this adaptation at Karlsruhe in March 1881 was followed by further performances in Kassel, Vienna, Berlin, Munich, Mannheim and Hanover.

Over the past century, *Alfonso und Estrella* has been heard at concerts (sometimes only in part), produced by various radio stations and rarely staged in full. There is also another, rather unconvincing, adaptation by Kurt Honolka, who interpreted the similarities between the opera and Shakespeare’s *The Tempest* as an opportunity to combine the two pieces into a two-act opera entitled *Die Wunderinsel* (premiered in Stuttgart in 1958). The main objection to this adaptation is that it indiscriminately links Shakespeare’s words with Schubert’s music divorced from its context.

The fact that theatres have overwhelmingly ignored *Alfonso und Estrella* is also reflected by writers on Schubert who – for generation after generation – have labelled the work ‘unperformable’, alleging more often than not that Schubert was simply unable to handle dramatic opera. This meant that for decades criticism focused on Schubert’s libretto, without the music itself being subjected to any substantial discussion. It was not until a serious assessment was undertaken of Schubert’s operatic output that the commonplace assumption about him being the antithesis of a dramatist was exposed as false. While Schubert and Schober successfully avoided resorting to the romance of chivalry with its unearthly overtones, they stuck slavishly to two aesthetic works: Ignaz von Mosel’s *Versuch einer Ästhetik des dramatischen Tonsatzes* (1813) and Christian Friedrich Daniel Schubart’s *Ideen zu einer Ästhetik der Tonkunst* (1806). The former essentially builds on the aesthetic perspective established by Christoph Willibald Gluck and contains detailed instructions on the choice of material and course of the plot, the function of dramatic music, treatment of the

orchestra, use of declamation in the libretto and the assurance of continuity in an aria. Schubart, for his part, was highly subjective, according each key its own characteristic substance. *Alfonso und Estrella* is the classical example of compliance

with these twin aesthetic standards to the utmost possible extent, so that the results betray a tendency to treat the individual episodes in isolation, the plot being rendered sluggish by repeated lyric interpolations. Schubert’s music runs parallel to the proceedings throughout but is most remarkable for its expansive *accompagnato* recitatives and its exquisite scenic elaboration. The work thus stands alone in the world of opera, but there is little doubt that this assured recording goes a long way towards supporting the rightful claim that *Alfonso und Estrella* deserves to be performed more often.

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Synopsis

Act 1

Scene 1.

Froila, the overthrown king of Leon, lives in the seclusion of a peaceful valley whose inhabitants accept him as their ruler. They congratulate him on the 20th anniversary of his arrival, and at their request he appoints a successor: his son Alfonso, who knows nothing of his royal descent. Unlike his father, who savours a life of peace and quiet, Alfonso longs to go out into the wide world and accomplish heroic deeds. Froila begs Alfonso to be patient; soon Alfonso will lead an army to victory over a brutal tyrant, Mauregato, who rules over Leon. To underline his promise, Froila presents his son with Eurich’s necklace from the crown jewels.

Scene 2.

Mauregato’s palace is preparing for the hunt. The sad thoughts of Estrella, the king’s daughter, are interrupted by the arrival of Adolfo, Mauregato’s general, who has scored a famous victory over the Moors and now wishes for Estrella’s hand in marriage. Though she rejects him, Adolfo swears he will have his way in the end. Mauregato rewards Adolfo with a promise to fulfil his every wish, but when the latter demands Estrella as his bride, Mauregato – sensing her reluctance – vows that only he who brings him Eurich’s necklace shall have Estrella’s hand. Adolfo vows revenge.

Act 2

Scene 1.

Froila sings by his son’s request the ballad of a huntsman who follows the mirage of a beautiful maiden in the mountains and falls to his death – whereupon Alfonso encounters Estrella, now separated from her hunting companions, in the woods and falls under her spell. The two sing of their love for each other, and Alfonso gives Estrella Eurich’s necklace as proof of his affection.

Scene 2.

The plotters gather at a secret place, and Adolfo explains his plan to overthrow his master – accusing him of being a treacherous creature who drove away the good King Froila in order to seize the throne for himself.

Scene 3.

Back at the palace, Mauregato mourns the loss of his daughter. His joy is all the more great when Estrella unexpectedly returns home. She tells him from whom she has received Eurich’s necklace. As the chief bodyguard announces the approach of the traitors, the men storm into battle.

Act 3

Scene 1.

Adolfo’s troops win the day. A maiden and a youth observe the night of the vanquished. Adolfo tries once again to force himself on Estrella, who he has captured, finally attempting to stab her. Alfonso intervenes and has Adolfo arrested – at which point Estrella discloses the name of her father and her fear that he will be killed. Alfonso promises to save Mauregato and summons Froila and his warriors together with his horn. Froila hesitates upon discovering Estrella’s identity before finally bringing her to a place of safe custody.

Scene 2.

Forsaken by one and all and in utter despair, Mauregato encounters Froila. The two are reconciled, and Estrella is returned to her father. When Alfonso arrives with news of victory, Mauregato reveals Froila's identity. Adolfo is pardoned. Alfonso is crowned King of Leon and marries Estrella.

INCIDENTAL MUSIC TO ROSAMUNDE, FÜRSTIN VON ZYPERN

OVERTURE TO DIE ZAUBERHARFE (CD50)

"It is ironic that we should owe Schubert's heavenly music to such an awful concoction." (Max Kaibeck)

In late 1823, Schubert was commissioned by the Theater an der Wien to provide incidental music for the play *Rosamunde, Princess of Cyprus*, a work by Helmina von Chézy. The poetess, central figure of the "Tea Parties for Dresden's Poetic Community" and a friend of Friedrich Schlegel, had previously fashioned the libretto for Weber's *Euryanthe*. While in Vienna to attend the premiere of that opera, she was asked by Josef Kupelwieser to write a new play for his company. The reason why Kupelwieser approached this rather eccentric lady was not sheer enthusiasm but his hope of finding a suitable title role for Emilie Neumann, a young actress who was his mistress at the time.

Apparently, Kupelwieser deserves most of the credit for the fact that Schubert received - and indeed accepted - the commission for the incidental music. Working under great pressure, he was given barely two weeks to compose entr'actes, ballet music and choral numbers. The dance episodes were rehearsed two days before the premiere, and there was only a single rehearsal for the music, which was hardly sufficient for a thorough understanding of the score. The first performance of *Rosamunde* took place at the Theater an der Wien on 20 December 1823, and the second - and final - performance the following night. The play was a total failure, dealing a major setback to Emilie Neumann's acting ambitions. Schubert's music, however, won the acclaim of audiences and critics alike. Helmina von Chézy had already drawn many adverse comments from Viennese critics for her *Euryanthe* libretto, but her "grand romantic play" fared no better. Criticism did not so much focus on the story itself (the heroine, prospective ruler of Cyprus, is saved by her husband-to-be when the power-hungry ex-king tries to poison her), which was more or less what people expected at the time, as on the lack of, dramatic tension, the slow-moving plot and the uninspired, pedestrian verse. Thrown on the defensive, the poetess issued a public statement outlining what she believed were the real causes of the fiasco: the reckless haste surrounding the production, the insufficient number of rehearsals, the inexperienced staff, the sparse decor, the questionable taste of suburban audiences (then accustomed to even more lurid fare) and, last but not least, the alleged Weber clique who she claimed boycotted the performance out of pure spite after Schubert had dared to tell Weber that he liked *Der Freischütz* much better than *Euryanthe*. The only person exempted from any blame was Helmina von Chézy herself.

To her credit, the resourceful poetess recognized the value of Schubert's music immediately, ungrudgingly admitting that the public acclaim was well-deserved. In her own inimitable idiom, she enthused: "As the music surged onwards in its majestic sweep, gently transfiguring the play, mirror-like, through all its ramifications, grandiose, exquisitely melodious, tender and indescribably poignant and profound, the irresistible force of the sonorities kept everyone spellbound."

The score comprises ten numbers: three entr'actes, two ballets, a romance for contralto, a brief shepherd's tune and three choruses. Since Schubert was given very little time to accomplish his task, he solved the problem in his own way. Rather than write an overture, he made use of a piece which he had composed for his opera *Alfonso and Estrella* - without any regrets as, he considered the overture "too assertive" for the opera anyway. For his first ballet in B minor he borrowed material from the first entr'acte of *Alfonso and Estrella* and changed a chorus of the third act of the opera into the second entr'acte. All other pieces were written specifically for the play.

As far as the overture is concerned, he later found a different solution, picking the orchestral introduction from the incidental music written in 1820 for the play *Die Zauberharfe* (*The Magical Harp*) - likewise considered unworthy of the music by the critics - as his overture to *Rosamunde*.

Without this change, the entire music for *Die Zauberharfe* may well have fallen into oblivion once and for all. Possibly, Schubert anticipated the possibility of the *Rosamunde* music becoming completely dissociated from the play for which it was intended and making its way into the concert hall. But it is highly unlikely that he expected

this music, and notably the overture, to figure among his most popular works.

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DIE FREUNDE VON SALAMANKA (CD51)

As with nearly all Schubert's operas, *Die Freunde von Salamanka* ('The Friends from Salamanca', 1815) was never performed in the composer's lifetime. The text was by his friend Johann Mayrhofer: the spoken dialogue that connects the musical numbers has disappeared, the manuscript probably destroyed by the poet or his servants, but most of the plot can be reconstructed.

Act One

The opera is set in and around Salamanca, in Spain, during the Peninsular War (1808–1814). In the hills outside the town three friends, Alonso, Diego and Fidelio, are enjoying the view. Alonso admires the scenery, which is bathed in a sea of fire, while Diego is stirred by the sight of the crowds in the city below. All three sing of the joys of a carefree existence. Fidelio goes on to rhapsodize about life on a peaceful farm. Count Tormes approaches. He invites Fidelio to join him in his carriage next day for an excursion into the countryside. Fidelio refuses, claiming to have an access of melancholy. Tormes finds this ridiculous, but says he will go anyway, on his own. He takes the mocking interjections of Alonso and Diego in bad part.

In her castle, the Countess Olivia is restless. Once upon a time, she was happy to gather flowers and listen to the birds; now, she has an irrational desire to escape to remote places. Only her tears provide solace. Olivia tells Eusebia and Laura of her plan to walk alone in the woods. Her companions try to dissuade her, but she dismisses their fears for her safety as childish.

Alonso is in love with Olivia. He expresses his doubts about the morality of Fidelio's plan to secure her affections. Diego assures Alonso that Heaven will give its blessing to the prank: they will be saving Olivia from the conceited ass, Count Tormes. Fidelio arrives, to bring them up to date.

Olivia enters, on her constitutional. Like Alonso in the first scene, she rejoices in her surroundings; but it is now evening, and the countryside is bathed in a light glow as the nightingale sings. Suddenly Diego leaps out from his hiding place. When Olivia cries for help, he demands her money and jewelry in exchange for sparing her life. She is about to comply, but Alonso and Fidelio, who are concealed nearby, call out that help is on the way. Diego, the mock-brigand, makes his getaway. His two friends rush in, to find that Olivia has fainted; but she quickly recovers and thanks the gods and her saviours. Alonso and Fidelio protest that they were only doing their knightly duty. Olivia's servants arrive, alerted by the screams of their mistress. They are led by the Alcalde, the mayor, who asks who the attacker was. Olivia replies that it was a guerrilla; she had ignored the warnings of her companions. Fidelio adds that the villain had run off. At this, Eusebia realises that her lover was one of the rescuers. She introduces 'her' Fidelio and Alonso, the friend of his youth, to Olivia. The servants sing in praise of friendship, the great gift of the gods. Olivia invites everyone to her castle for music and dancing.

Act Two

The grape harvest is under way. Manuel exhorts his charges to concentrate on their work; once it is done, music and dancing can begin. The grape-pickers pick away, the women filling their baskets and the men crushing the grapes to must. The work done, they hasten away. Two guerrillas sing of their dangerous life. What is not given to them freely, they will take by force (An aria in which Count Tormes sings of flowers and love is omitted on this recording).

Diego, last seen fleeing after his pretended attack on Olivia, has hitched a lift on a donkey. The animal's owner, Xilo, is leading him to an inn, where he recommends the ham and the wine. Xilo presents his instrument – unspecified – to Diego. Diego serenades Laura, and they sing of their love.

Back in her castle, Olivia can think only of Alonso, her rescuer. He enters, contrite: racked by guilt, he has come to confess that Diego's attack on her, and the intervention by Fidelio and Alonso himself, were both faked. He begs for forgiveness. Laura grants it immediately, and they too sing of their love.

Diego, alone, is yearning for Laura. The beauty of the night, the splendour of the stars do not delight him, as Laura is far away. When he next sees her, she is with her uncle, the Alcalde. Before the mayor will give his consent to their marriage, he must be satisfied that Diego, a 'jurist', has a proper knowledge of law. The Alcalde takes Diego off to be examined, leaving Laura in an agony of suspense.

The absurd Count Tormes has arrived at the castle. He intends to marry the Countess Olivia whom, however, he has never seen. Fidelio mischievously introduces him to Eusebia, who pretends to be Olivia. Count Tormes admires her beauty and embarks on a detailed description of his estate: all will be hers if she consents to marry him. The false Olivia considers his offer, but the deception comes to an abrupt end when the real Olivia enters. Count Tormes is outraged; and when Fidelio reveals that Olivia is to marry Alonso that day, and that he himself is to marry Eusebia, the Count swears vengeance and storms off. Olivia makes her displeasure known; Fidelio accepts full responsibility, explaining that he wished to be revenged on Count Tormes, who had called him a fool.

Alonso enters, wondering what has been going on. Hard on his heels come Diego, Laura and the Alcalde. Diego has undergone a two-hour examination, and the Alcalde is impressed by his knowledge. He may have Laura's hand; and the Alcalde also asks Olivia to appoint Diego a judge. The Countess consents, and all sing in praise of friendship and love.

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DER VIERJÄHRIGE POSTEN - DIE ZWILLINGSBRÜDER (CD52)

Even in Schubert's time, to direct people on stage with music, and thereby depict human life before an audience, was the mark of a serious composer. This was certainly an influential basis for the young composer's fascination with the art form that is opera.

The twenty or so dramatic musical works that Schubert left behind attest to his eager quest to be recognised as a stage composer, which began at the age of fourteen. However, only very few of his farces, singspiele (lyrical dramas) and operas had their opening night during his lifetime, and he himself only lived to see the staging of three of his dramatic works.

Weigl, Gluck, Spontini, Mozart - these opera composers' works fascinated Schubert. They have all audibly left their mark on his early musical dramas; he spent day after day and night after night studying their scores, before receiving tuition in composition from Salieri, who was also a composer of opera.

Schubert's development as a stage composer stretches from the time before his musical turning point. to the genres of "romantic opera" and "dramatic music", which stem from him and are still well-known today. They are in the typical Viennese form of "farce with song" and "singspiel" (lyrical drama), which is also typical for the period 1814 to 1820, and to which the single-act plays on this recording belong. During Schubert's lifetime, singspiel also flourished in the form of farcical burlesques, following the attempt in Vienna to counter the court theatre niveau of Italian opera with a "German National Singspiel", which had met a sudden end due to the early death of Mozart (with no successor). Single-act plays, burlesques, farces and singspiele possessed no theatrical form of their own, but in those days were intended to be a light-hearted finale to an evening at the theatre. So, much like Mozart's singspiele, both works are rooted in the stage tradition of a predominantly spoken play text, interspersed with musical numbers; the plots from both of Schubert's

single-act plays are suitably simple and easily understandable, both works being set with a soldierly backdrop and dealing with themes such as yearning and homecoming, love and marriage.

Der vierjährige Posten (The Four-Year Posting) D190

In May 1815, the eighteen year old Schubert set the eight part single-act play "The Four-Year Posting" to music. In 1812, the poet in residence at the K.K. Court Theatre in Vienna, Theodor Körner, had already set it to music entirely in rhyming verse, with the title "La Vedette". With more than twenty known adaptations in the nineteenth century, the libretto is among the most popular stage plays of its time.

Alluding to the passage in the Bible Isaiah 2:4 ("they will beat their swords into ploughshares and their spears into pruning hooks"), which is spoken at the beginning and end of the singspiel, the work propagates a rather utopian hope for peace at the time of the Congress of Vienna, and takes a musical turn towards the idyllic, rather than the heroic or tragic. The anti-war piece is transported to this idyll by its music; not only by the rondo-like entrance and final chorus which frame it, thereby keeping the distant war at arm's length from the tranquillity of rural life, but especially by the musical proportions of the individual numbers. Along with love duets and small ensembles, this is achieved above all with a brilliant and expansive aria, which places the character of Käthchen at the centre of events (No. 5, Käthe's Aria, "Gott! höre mein Stimme"), and marginalises the actual conflict in a remarkably short choral scene (No. 7, Um Gottes Willen, er ist verloren), accentuated by speech. However, drama isn't excluded: in a compositional trick, which he so masterfully employs, Schubert dispenses with the entire orchestral setup for the trio (No. 3, Mag dich Hoffnung nicht betriegen), in an overture which resembles a symphonic movement.

Die Zwillingsbrüder (The Twin Brothers) D 647

On the 14th June 1820, the "farce with song" (according to the programme) entitled "The Twin Brothers" staged its opening night in the Kärntnertheater in Vienna. This work was commissioned by the Vienna Court Opera, based on a libretto by the later Court Opera poet in residence, Georg von Hofmann, and was arranged by the baritone Johann Michael Vogl, a friend of Schubert, and for whom the double role of the twin brothers appeared to be tailor-made. Despite criticism from Franz Xaver Wolfgang, Mozart's son, in his travel journal on the day of the opening Night, that: "The composition has rather beautiful aspects, but is a little too serious", the work received succès d'estime from the press and public, with Schubert gaining further commissions (for Die Zauberharte D644, Das Zauberglöckchen D723 and Rosamunde, Fürstin von Zypern D797). In this singspiel too, the plot develops with spoken dialogue, and its central emotions and highlights are intensified by its musical numbers. With an arrangement comparable with the preceding work "The Four-Year Posting", the introduction and final chorus mould the idyllic setting into a comedy of errors. Strangely enough, the constant degree of style is not lost. which Schubert's contemporaries considered less appropriate for the farce, as it seemed "too serious", "too elevated, too laboured for its pastoral plot" (Dresdner Abendzeitung), meaning it came across as too elaborate - a compositional quality which makes anything else today seem hardly worth listening to in comparison.

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POLYPHONIC SONGS (CD53)

Vocal evening entertainment

Imagine, if you will, what would happen if everyone in Europe were suddenly deprived of their electricity and of every sort of recording technology and television. In such a situation people would be forced to look for a new solution to the problem of what to do with their leisure time, a problem which had been completely resolved for millennia when Franz Schubert composed the works on this recording - in the years from 1815 until 1828. Then the solution was to look to one's own resources, to entertain oneself. Certainly many Europeans (and others) still do that today. But just try to imagine finding in your own circle of friends and acquaintances five persons - a soprano, an alto, a tenor, a bass and a piano player (or two or three tenors and basses, etc.) - who would be able to perform these songs by Schubert passably well in a circle of friends and "from the written score", i.e. without having to practice extensively!

It goes without saying that we wouldn't necessarily have to achieve the level of perfection that can realistically be sought in record productions. Nonetheless, we must recognize that the musical circles in which Schubert lived and for which he composed - no doubt Viennese citizens from the higher classes of society - commanded singing and piano playing abilities which are no longer at the command of our contemporaries.

We can, of course, most likely reproduce these works with a far lovelier sound quality and with greater perfection than was possible in those days. But for this we avail ourselves of trick, having the parts sung "in chorus". This - one must clearly admit - is a form of manipulation (4,10) which, although perfectly legitimate from the perspective of Viennese romanticism, does not agree with Schubert's compositional intention.

This is because if one takes words used by composers "seriously", they are to be seen as designating specific concepts and their meanings. In Schubert's time, therefore, a "quartet" (4) for men's voices means a form of composition for four singing men (each singing a different voice). A piece for four-voice "men's choir" (6), on the other hand, means a work in which each of the four voices is sung by several men. The differences in sound quality and diction are considerable, as are the resultant shifts in expressive intention.

In the repertoire we are dealing with here, the fact that in most of the pieces (eleven out of thirteen) the voices are supported by instruments, is both significant and revealing, for this particular setting simplifies both the study and the performance enormously. That also (and particularly) applies to the four commissioned works included on this recording. One piece was written for one of the traditional Ash Wednesday concerts given under the auspices of the "Society of Noble Women for the Promotion of the Good and the Useful" (1), one for a session of "evening entertainment" given for members of the "Imperial and Royal Society of Viennese Friends of Music" (9), one for a concert of horn players organized of a young lady given in her garden in Döbling (6) - for this performance a piano had to be carted onto the scene. The precise occasions giving rise to the remaining nine works are not known. It is interesting to note that three of the commissioned works were written during the last three years of Schubert's life. Most of the earlier compositions were intended for men's social functions (2,10,11), whereas pieces for mixed voices (3,12) might have been composed for "Schubertiaden". The verse (adapted from a poem by Schiller) and music to No. 5 seem, incidentally, to have been come about for a function celebrating the convalescence of Irene von Kiesewetter (1811-1872), a young and enthusiastic dancer. The works for women's voices (6, 13), on the other hand, were most certainly composed for female students in the vocal class of Maria Anna Fröhlich (1793-1880).

Four of the song texts on this recording were written before Schubert was born (1,4, 10,13), three date from his youth (2,3,12), six were penned in his immediate milieu by Friedrich Wilhelm Krummacker (11), Johann Mayrhofer (7), Johann Gabriel Seidl (8,9), Franz Grillparzer (6) and Kolumban Schnitzer (5).

The texts deal with a variety of subjects. There is a drinking song (2) and a jesting song (5), whereas in others a more or less specifically-defined longing (3,4,5,9,10) or nighttime (2, 6, 7, 8-11) play a thematic role. The subject of god and man is also touched upon (1,12,13). The compositional methods and the way they are employed are just as diversified as the subject matters. This recording thus captures a number of the ideas and sentiments of Vienna in the age of romanticism. In the final account, it is astonishing how many of them still move human beings today; we just express our feelings differently.

© Dr. Klaus Blum (translated by Rick Fulker)

WINTERREISE (CD54)

"A moderate success" - those were the words of a contemporary who gave his opinion on Franz Schubert's composition, of which the high and outstanding value is nowadays undoubtedly appreciated throughout the world, namely the song cycle "Winterreise". In a review in the "General

Musical Gazette" (der Allgemeine musikalische Anzeiger) dated 17th January 1829 on the music edition published for the first time by Tobias Haslinger, cautious praise is mixed with great reserve. Among the "wrongdoings" as reproached by a critic, done by the "composer who regretfully died much too young", the following argument - which in a certain way weakens the criticism - is put forward: "It also frequently happened that he felt more deeply and more strongly than the poet himself and that the meaning of the words was interpreted in quite an exaggerated way." Such reviews and similar comments were typical of the helplessness and the lack of understanding, which Schubert caused with his brilliant composition. Even his best friends, who were wholly familiar with his works, reacted disturbed when they first heard "Winterreise" and some of them even rejected these songs. According to Joseph von Spaun, Schubert said the following words when noticing his friends' reactions: "These songs appeal to me more than all the other ones and they will appeal to you as well."

But this "to you" was not applicable to the friends of Schubert, not even to other contemporaries, because it took a very long time until this "cycle of terrifying songs" (Schubert's own words) was appreciated for its greatness and significance. For as long as 150 years the song cycle represented a kind of subject for discussion, praised to the skies by few, whereas rejected by the majority, who regarded the cycle as too monotonous, tedious and gloomy, and not exactly a success.

Until late in the twentieth century it was common practice that singers only sang the so-called "successful" parts of the cycle, that is the "Lindenbaum", "Die Post" and some other songs. Singers who dared to sing the whole cycle were an exception. Not in the least do we owe a lot to the untiring pioneer work done by these particular artists, so that nowadays there is no doubt at all with regard to the greatness and the immaculateness of this work of art. Besides that, people have long since recognized the inner "dramaturgy" of the song cycle and Schubert's "Winterreise" is now considered to be one of the most significant creations of art of all times. This shows us that it is very well possible to change a conventional view and to face the often-cited principle of "natural selection".

Together with the new understanding of Schubert's song cycle, people came to change their views on the value of Wilhelm Müller's poetry. Also in his case, it had long been common practice to look upon his "banal rhymes" - as they were often called - with real contempt. Undoubtedly Schubert's contemporary, Wilhelm Müller (1794-1828), who died young, cannot be classed with the great stars at the firmament of German poetry. But there is one thing about his artistry which ought not to be disregarded: the high level of musicality that can be found in all his poems, the excellent suitability of his poetry to be sung. Müller is a pure literary and musical artist, his poems are interwoven with music. Even in his verses, which have not been set to music, a kind of imaginary music can be heard. Müller uses a homely and simple way of saying things, the tenderness and warmth of his feelings, these are all "sung" and felt in music. Thus it is easy to understand why Schubert was so deeply attracted by these poems and the moods in them.

In "Winterreise", his most thoughtful creation, the poet pressed forward to emotional depths, to which we of today's era have only become susceptible after having experienced all kinds of agitating times and bled thousands of wounds ... In a strict sense, the poetic basic idea might be regarded as "banal" or "simple": a young man, desperate from unrequited love, flees into the cold and loneliness. But what Schubert and Müller have created - using this simple theme - reaches far beyond the substance, their work of art embraces the entire natural and emotional cosmos. It is simply a piece of humanity with all its bitterness, yearnings, expectations and despair. Through these inexhaustible inner riches, the "Winterreise" cycle embodies the ambiguity, which is typical of only the very best works of art. There never can and will be a "definite" performance of this song cycle, because every time these songs are sung, a new and individual interpretation is given. Even those lieder singers, who, like Robert Holl, have sung the song cycle a hundred times and maybe even more often than that, had the experience that not one of their performances was the

same as the ones before and that this creation reveals new sources of perception every time it is performed.

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Die Schöne Müllerin (CD55)

Schubert's encounter with Wilhelm Müller's poetry cycle "Die Schöne Müllerin"-this would have been in the early part of 1823-must have stimulated his creative sensibilities with extraordinary force, for it moved him not merely to set individual poems to music, but to create a comprehensive "cycle of songs". He completed the task in November of the same year, having abridged the original text by omitting the Prologue and the Epilogue, in which the poet addresses the reader, and three other poems. Schubert did not interfere with either the construction or the substance of the tale that unfolds in Müller's work; in fact, he rather enhanced the impetus with which it moves toward its denouement. In elaborate lines which yet lean toward the tone of the folk song, Müller tells a tragic story totally oriented around Romantic imagery. A journeyman miller finds work in a strange village and falls in love with his employer's daughter. After a while his feelings seem to be reciprocated (no. 11), but his joy is short-lived. Soon a rival appears on the scene who lures the girl away from him (no. 14). The loser's despondency is complete. From the outset, Müller presents the story entirely from the viewpoint of the young miller; we experience everything solely through the emotionally coloured responses of the person affected-a device which seems to have suited Schubert particularly well. Only right at the end does the perspective change. Müller gives the mill stream a voice, the same brook to which the young miller has been addressing his thoughts all the while and which has provided the background sound for many of the scenes. The lad has taken his life in the water, and the brook holds a "wet funeral oration" for him-as the Epilogue not set by Schubert goes on to tell. With these twenty songs Schubert created a uniquely "Müllerin" world of music which is quite distinct from that of "Winterreise", for example. The unity of the whole is reinforced by the use of binding motivic threads running through the cycle and by the planned key sequence. A yet more powerful impression of cohesion exists on the level of atmosphere, however, evoked by the work's unique, often pastoral tonal world. The music of the "Müllerin" is further marked by the fundamental significance the strophic song form has for it. This vehicle enabled Schubert to set to music the stylized folk song style approximated in Müller's texts. The pieces using strophic variation predominate, a good example being "Tränenregen" (rain of tears), the subtly and effectively transformed last strophe of which is among the highlights of the cycle. Of the lieder in pure strophic form, at least two deserve particular mention: "Die liebe Farbe" (the beloved colour), with its cryptic alternation between major and minor, all suspended from the single incessantly repeated piano note, and the touching "Wiegenlied" (cradle song), in which it seems the song will never end, but will go on for ever for the one now at peace on the bed of the brook. No lieder cycles of comparable length existed before the "Müllerin". (Beethoven's "An die ferne Geliebte" of 1815/16 comprises only six songs.) Consequently, Schubert had no model to follow while working on his opus 25, and for "Winterreise" he had at most his own first settings of Müller's poems. Both works were to exert considerable influence upon future generations and open up new avenues for the composition of lieder cycles. The cycles from Schumann's "year of lieder" (1840), "Frauenliebe und Leben" and "Dichterliebe" for example, are very much indebted to Schubert's models. The line of this tradition would extend further, passing through Brahms's "Romanzen aus L. Tiecks Magelone" and reaching all the way to works such as Schoenberg's *George Lieder* op. 15, and Hindemith's "Marinenleben" of 1922/23.

Schwanengesang (CD56)

Schubert must have discovered the works of his exact contemporary Heinrich Heine at poetry readings with his friends in January 1828. The direct fruits of this encounter were six musical settings-chiefly of those of Heine's poems which deal with love's torment and also go beyond. Schubert, who had already exploited the potential of the art song as no other composer before him, here added new dimensions to the form. One remarkable aspect of the cycle is the way in which the hard, rebellious mood of "Der Atlas" leads through that of "Die Stadt" to the trapped, palely accompanied introspection of "Der Doppelgänger". These pieces

achieve a hitherto unknown starkness and intensity of expression. Schubert here chiefly uses a declamatory vocal style and, in general, exercises restraint. The radical economy which marks "Der Doppelgänger" is matched only by that of "Der Leiermann", the last of the Lieder in the "Winterreise" cycle. "Das Meer" is also worthy of mention, but for a different reason. This intimate, wordless evening scene, constantly swinging in its musical expression from repose to excitement, opens and closes with a quite extraordinary and mysterious chordal relation, which imparts to the whole a sense of hopelessness and limitlessness. Compared with the Heine Lieder, the later settings of Ludwig Rellstab's poems are altogether more sweeping and are written in a fuller style. In most of these, Schubert returns to a more songful melody line. It is said that he obtained these seven poems in the form of copies in the poet's own hand from Beethoven's estate and that he saw setting them to music as carrying out the last will of his revered master, who had died the year before. The of the poet-composer Rellstab likewise deal with the subject of love-love attained, longed for or unrequited-as viewed through the filter of literary romanticism; the state of being parted or the action of parting dominate as poetic motifs. In "Liebesbotschaft" (and, briefly, also in "Frühlingsehnsucht") Schubert set to music-as in the cycle "Die Schöne Müllerin" years earlier-the thoughts of a wanderer walking beside a brook and trying to "engage it in conversation". It is fascinating to observe Schubert's musical form-giving responses to each of the poems. He contrives, for example, to make the state of being torn between two decisions in "Kriegers Ahnung" pass through an extremely varied series of developments, in which he exploits his rich palette of structures and pianistic figures. "In der Ferne" is similar in this respect. In Lieder such as "Ständchen" and the virtuoso, high-spirited "Abschied", on the other hand, homogeneity of character and writing are the rule. Schubert wrote his Heine and Rellstab Lieder as a coherent group in August 1828. Not much more than a month after his death (November 19), his brother Ferdinand delivered them to the publisher Haslinger, who added "Die Taubenpost"-a setting of a poem by Seidl and probably Schubert's last work in the form-and published the resulting group of fourteen Lieder under a title of his own choice: "Franz Schubert's Swan Song". A precedent for this exists in the musical and literary worlds, the "last works" of Heinrich Schütz being an example. The title originates in the ancient belief that only in the face of approaching death does the swan give voice to its beautiful song.

LIEDER AFTER GOETHE (CD57)

One of the most frequently recurring constants in Schubert's Lieder composition is his involvement with the poetry of Goethe. Between 1814 and 1826 he wrote almost 70 Lieder (not counting the alternative versions), beginning with "Gretchen am Spinnrade" op. 2 and ending with "Gesänge aus 'Wilhelm Meister'" op. 62 (The absence of these two Lieder from this recording is intentional; their texts actually demand that they be performed by a female singer). Many a Goethe line sorely tried Schubert's ingenuity. This is especially the case in some of the poems contained in "Wilhelm Meisters Lehrjahre", the settings of which were by no means enthusiastically received by Weimar's "Prince of Poetry". On the occasions when Schubert himself or one of his circle sent him copies of the songs - accompanied by obsequious letters - the poet did not reply. Goethe disapproved of the idea that, instead of being a mere vehicle for the words and following the scheme of a poem's stanzas, this musical form could stand by itself and not necessarily have to reflect the original stanza form. Schubert does not appear to have let the poet's disapproving silence discourage him however - to our good fortune!

The present selection includes some of the most popular Lieder Schubert wrote. One these is certainly "Heidenröslein" which, together with "Jägers Abendlied", "An den Mond" and "Liebhaber in allen Gestalten", forms a group of carefree strophic songs in major keys. Elements of folk music are present in each of these pieces, yet numerous details, such as the occasional passage of veiled harmony or a particular technical demand on the singer, reveal the powerful artistic will behind the whole. The antithesis of such seemingly simple songs is represented by pieces such as

the long ballad "Der Sanger", which is made up of a miniature overture, recitatives and aria passages, like an opera scene. Then there are the settings of poems using mythological figures and motifs "Prometheus" (which evinces a complexity similar to that of "Der Sanger") and "An Schwager Kronos". In this setting of the address to the god of time, speeding along in life's chariot, Schubert set himself the task of giving musical order to an unrhymed ode of indeterminate metre. He counters the unconstrained form of the text with a clearly discernible sonata-like musical form. As is so often the case (a further example on this recording being "Der Musensohn"), a strictly-controlled accompaniment contributes much to the outward coherence of the whole.

"Erlkönig" has been placed at the beginning of this collection for good reason. This, Schubert's first published work, was by far his most popular piece during his lifetime and is still today regarded by many as the epitome of the German art song. In this ballad setting, Schubert quite fascinatingly succeeds in imparting a characteristic tone of voice to each member of the dramatic cast - the narrator, the apprehensive father, the delirious son and the evil being of folk legend-in a single vocal part. The whole is underlaid by the incessant hammering pulse of the piano, which plays so decisive a part in the suggestive effect that a critic of the time characterized it very aptly in this way: "Night and horror, storm and terror are depicted in this black piece of ghastly fantasy."

LIEDER AFTER SCHILLER (CD58)

In the present collection of Lieder based on poems by Schiller there are two which diverge considerably from the usual conception of the Schubert art song: "Der Taucher" and "Die Bürgschaft". They are also among the most expansive ballad settings ever written. Not least due to the influence exerted by those poetical friends, Goethe and Schiller, the ballad took considerable strides forward as a literary form in the late eighteenth century. The ballad is a poem that tells a story which, as a rule, accrues in tension until its climax is reached. Its narrative sections are frequently interspersed with passages of direct speech, so that it characteristically unites the three main forms of poetry - the lyrical, the epic and the dramatic. On the level of content, various tendencies may be discerned. One important form is typified by Goethe's "Erlkönig", with its spine-chilling tale of the doings of a fantastic apparition of nature. Another form deals with an individual in (usually emotional or moral) conflict. Both Schiller ballads mentioned above are of this type.

Schubert was particularly involved with setting ballads at the beginning of his composing life. This early tendency is especially connected with his enthusiasm for pieces written by the now forgotten composer J.R. Zumsteeg (1760-1802). This meant that the young Schubert modelled his Lieder composition on the most experimental art songs of the time. The works were "through-composed", meaning that each stanza of the poems was set individually. If, for example, careful attention is given to "Der Taucher" (all 27 stanzas of it!) it will be noticed that Schubert employs forms and stylistic means normally associated with the opera: various kinds of recitatives and arias in more or less pure form. The role of the piano is of extreme importance, assuming, as it does, the role of an orchestra. It has the task of effecting-usually in a few short bars-transitions between different stages of the action. It has, moreover, to illustrate all the events, emotions and scenes contained in the poem - which Schubert makes it do with all the colours at his disposal. "Der Taucher". in particular called for the transformation into music of a large number of scenes from nature - on and under water. To this end, Schubert deployed his entire arsenal of tremoli and figurational and passage writing. The climax in this respect is surely the lengthy interlude shortly before the end, which "illustrates" the fateful second dive made by the young nobleman. The setting of "Die Bürgschaft" displays the same techniques, but of course represents the antitheses of "Der Taucher" in terms of content, for loyalty is rewarded and all ends happily. It is of interest to note that a year after composing this work, in 1816, Schubert attempted to write an opera whose libretto was based upon just this ballad.

A greater contrast to the monumental ballad form than that represented by "Jüngling am Bache" and "Hoffnung" can scarcely be imagined, for both Lieder are composed as strophic songs, so that a single, fixed musical form

recurs for each stanza. "Der Pilgrim" lies equidistant between these two poles. The first half of the poem is in the form of a twofold alternation of strophe and antistrophe and, in keeping with the subject of the text, has various features in common with the liturgical song. Then, however, Schubert leaves the fixed form and, near the end, includes a section headed "very slow", which exhibits the alternation between major and minor that is so typical of his writing.

LIEDER AFTER MAYRHOFFER (CD59)

Any description of the life arid work of an artist .which omits mention of his friends and their influence will generally be incomplete and even misleading. This applies to Franz Schubert more than to most other composers. Even as a youngster at boarding school, he formed what was to be a life-long friendship with a schoolmate, Joseph von Spaun, who was nine years his senior and whose encouragement and help was decisive in setting him on the road to becoming a composer. In the years following, Schubert proceeded to embed himself in a circle of friends that was of positively existential relevance to the lifelong bachelor. These friends argued over politics and aesthetics, held book readings, made music (the famous "Schubertiads") together, drank together and generally shared just about everything. This did something to compensate for the loneliness and ever recurring disillusionment felt particularly acutely by artistic individuals during a harshly authoritarian political era.

Johann Mayrhofer (1787-1836) was one of Schubert's closest friends for a time. This relationship in particular shows how directly Schubert's creativity depended upon friendship. The two men met in 1814. From then on, Schubert profited from the intensive exchange of ideas with Mayrhofer, a highly cultivated person who had studied theology and law, but who saw himself chiefly as a poet. Schubert had set one of Mayrhofer's poems to music even before their first meeting, and in time would use 47 of them. Only Goethe texts were used more frequently by Schubert. When, in 1818, Schubert found himself without a roof over his head, he moved in with Mayrhofer, where the pair of them shared a single small room. These two quite dissimilar souls tolerated each other's company for a good two years, but a considerable rift did build up between them. This might have been partly because Mayrhofer, needing the money, took a job with the censorship authorities, which not only led to serious inner conflict but also caused tension with his friends. At any rate, contact with Schubert became far less frequent after this point. Nonetheless, each continued to hold the other in high and lifelong esteem notwithstanding a certain outward reserve. Touching evidence of this is found in the poem "Nachgefühl" that Mayrhofer composed in response to Schubert's death on November 19, 1828.

Mayrhofer's poetry is often marked by a tone of melancholy and pessimism. In our present selection this is exemplified by "Auf der Donau". The poem inspired Schubert to create one of his most forceful Lieder. The suspended harmonies he places at the beginning are a wonderful expression of melancholy. He then subjects this to several modulations in musical character, so that at the end a picture of profound resignation results, couched in a key unusually distant from the opening one. Schubert published "Auf der Donau", together with "Der Schiffer" and "Wie Ulfru fischt" - united as they are by the element of water - as a set of Lieder for a bass voice. Mayrhofer intended his poetry cycle "Heliopolis" (the ancient

Egyptian city with its great temple to the god of the sun, a symbol of Utopia) to move Schubert to compose a considerably longer cycle of Lieder. However Schubert set to music only two of the poems (nos. 7 and 15 on this recording). The fact that he also set the poem "Geheimnis" (no. 16) is rather remarkable. It is dedicated to Schubert himself and sings of him and his songs.

LIEDER ON TEXTS BY VARIOUS POETS (CD60-CD61)

Presented with the more than 600 lieder with piano accompaniment which flowed from Franz Schubert's pen, may of us today can only shrug our shoulders in response to the Question "What makes a Schubert song unique." This group of works - created over a Period of 18 years - is altogether too overwhelmingly large, its styles and forms too multifarious for any concise definition. An "encyclopaedia of all the musical sciences" of 1838 still had the courage to pose the question, and the answer it gives remains worth reading: "Utmost originality, a deep, poetic disposition, surprising verity of expression, delicate interpretation of the poet's most subtle touches, fiery imagination mitigated by a tendency toward the melancholic, simply charming melodies, sumptuous modulation and inexhaustible formal invention". This recording provides 31 examples to tempt the listener into identifying all these aspects. The selection covers the period from 1814 ("Adelaide", etc.) to 1827 ("An die Laute") and includes pieces from 1815, Schubert's "year of lieder", in which he wrote more than 140 songs. "An die Sonne" (to the sun), composed on August 28, is one of these - as are five other lieder and three settings for several voices!

Certain literary themes and motifs, such as love, death and being on the road, recur with significant frequency in the texts Schubert selected. Yet, how different one love song can be from another! "Stimme der Liebe" (love's voice, no. 13), for example, is spoken by a man quite beside himself with fulfilled longing. Schubert translated this into music by introducing borderline harmonies which constantly modulate in almost giddy manner. "Alinde" (no. 24) tells the story of a man searching anxiously for his sweetheart-vainly to begin with, but eventually with success. Schubert set this scene in a rocking, strophically varied form, in which the warm flood of light may be heard in the harmony and general tone.

The setting of Claudius's "Der Tod und das Mädchen" (Death and the maiden, no. 11) has benefited in popularity because Schubert used a passage from it in his String Quartet D810. The poem presents a dialogue between a remonstrating Dying Girl (thesis) and placating Death personified (antithesis). The composition accordingly uses numerous contrasting means to portray the two "dramatis personae": different vocal registers and tempi, varied formal structures. Aiming at the same time at producing a well-rounded whole, Schubert framed the piece with a prelude and a postlude, whose music echoes that of the second vocal part, the antithesis. Careful listening will reveal that at the close the maiden's song too has taken on something of this tone, something of the way in which death moves, an interesting detail in the musical translation of the text. One reason for Schubert's use of the wanderer motif is that it symbolized his own lack of fixed abode. A line from "Der Wanderer" (no. 31) reads: "I am a stranger everywhere", a sentiment Schubert could subscribe to. The poem contains much that frequently finds resonance in Schubert's work: reality in all its meanness and coldness, contrasted with the dream of a "beloved land", a better world. This is mirrored musically by the contrast between the major and minor tonal spheres.

Finally, "Die Forelle" (no. 1) should not go unmentioned. Many admirable details may be pointed to in this famous song, "The Trout!". However, allow another stranger to voice his opinion. Peter Altenberg, a poet of Vienna's Belle Epoque, gives his uniquely poetic impression of what the song is all about: "mountain streams transformed into music, gurgling clear as crystal twixt cliff and spruce. The trout, a charming predator, light grey and spotted red, lurking in wait for prey, stationary, flowing, marking time, now down, now up, disappearing. Blood lust with grace! Franz Schubert also wrote poetry. Probably only a small proportion of his verses have survived, but those we have suffice to provide a general picture. Some of the texts are of private nature. Here, Schubert appears to have written simply for himself, with no particular purpose. The tone is mostly gloomy. Others were written for particular occasions-name days or birthdays, dedications, etc. Three such works are known in which the "poet" Schubert provided Schubert the composer with, as it were, tailor-made material for his vocal compositions. One of these pieces is to be found in the collection presented here. It is a small, wistful song of farewell to a friend: "Abschied von einem Freunde". This adieu was addressed to Franz von Schober (1796-1882), a somewhat idle rake of wealthy background, who dabbled at being poet, actor and artist. If we view Schubert's life as a whole, Schober tends to emerge as his closest friend, a companion with whose family he more than once found a place to live. The two of them worked together with considerable ambition to create the large opera "Alfonso und Estrella" in 1821/22 (first brought to the stage in 1854 by Liszt, whom Schober had served as secretary for a brief period at the end of the 1830s), and Schubert occasionally set to music one of the amateur poet's verses. Among these, "Jägers Liebeslied" (hunter's love song, no. 19) is a fine example of the way in which Schubert brought local colour to a text musically. The hunter's world is evoked through traditional folk elements of country music making, with signal-like melodic structures and an echo part for the piano. In no. 12, "Schatzgräbers Begeh" (treasure hunter's desire), Schubert chose a fine means of musical expression for the pictorial core of the text: the treasure hunter's incessant digging is represented by an incessantly striding, ostinato-like movement in the bass, which forms the basis for an accompaniment that echoes the Baroque. "An die Musik" (to music, no. 9) is undoubtedly the best known Schober setting and one of the most popular of all Schubert's lieder. In its interlude and postlude for the piano there is a prolonged and perfectly-balanced rising curve of tension-each time "mounting to attain its most expressive grandeur", as musicologist Hans Gal put it. "An die Musik", "Sängers Morgenlied" (singer's morning song, no. 1) and "Der zürnende Barde" (the irate bard, no. 10) form a group of lieder on this CD whose texts themselves focus upon music and singing. Another such piece is "Des Sängers Habe" (the singer's chattels, no. 11) of 1825. Not without pathos, Schubert confesses what a life-supporting part his art plays for him-an art which he had once apostrophized in a letter to Schober and other friends as his "Beloved". The lines were supplied by an old friend from boarding-school days, Franz von Schlechta (1796-1875). The young baron was a typical example of a particular subspecies of "Schubertian": an administrative official in the Emperor's service on work days, but in his free time a music enthusiast and one of the verse writers in Schubert's circles who helped satisfy the composer's insatiable need for texts that could be set to music. The texts which inspired the bright, lively "Fischerweise" (fisherman's lay, no. 18) and "Widerschein" (reflection, no. 20) are likewise from Baron Schlechta; in them, following upon a poetic musical picture of contentment, Schubert sets the notes in rocking motion to coincide with the moment at which the enamoured fisherman is moved inwardly.

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62	62	Elly Ameling recital
63	63	Arleen Auger Recital
64	64	Gundula Janowitz Recital
65	65	Dietrich Fischer-Dieskau Recital

Sung texts

CD 41 – CD 44

Masses nos. 1 - 6

1. Kyrie

Kyrie Eleison.
Christe Eleison.
Kyrie Eleison.

2. Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

3. Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Iesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

4. Sanctus - Osanna

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

5. Benedictus - Osanna

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

6. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

7. Salve Regina in A D.676

Salve, regina, mater misericordiae,
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii hevæ,
Ad te suspiramus, gementes et flentes
In hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
Misericordes oculos ad nos converte;
Et Iesum, benedictum fructum ventris tui,
Nobis post hoc exsilium ostende.
O clemens, o pia, o dulcis virgo maria.

8. Magnificat in C D.486

1. Magnificat anima mea dominum
Et exultavit spiritus meus in deo salutari meo.
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me
dicent omnes generationes.
Quia fecit mihi magna qui potens est, et sanctum nomen eius.
Et misericordia eius a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.
2. Deposuit potentes de sede et exaltavit humiles.
Esurientes implevit bonis et divites dimisit inanes.
Suscepit israel puerum suum recordatus misericordiae suae,
Sicut locutus est ad patres nostros, abraham et semini eius in saecula.
3. Gloria patri, et filio, et spiritui sancto:
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

CD 43

1-6 Mass texts as mentioned above

Deutsche Messe

7. Zum Eingang

1. Wohin soll ich mich wenden, wenn Gram und Schmerz mich drücken?
Wem künd ich mein Entzücken, wenn freudig pocht mein Herz?
Zu dir, zu dir, o Vater, komm ich in Freud und Leiden.
Du sendest ja die Freuden, du heilest jeden Schmerz.

8. Zum Gloria

1. Ehre, Ehre sei Gott in der Höhe! Singet der Himmlichen selige Schar.
Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.
Staunen nur kann ich, und staunend mich freu'n,
Vater der Welten! Doch stimm ich mit ein: Ehre sei Gott in der Höhe!
Staunen nur kann ich und staunend mich freu'n:
Vater der Welten! Doch stimm ich mit ein: Ehre sei Gott in der Höhe!
2. Ehre, Ehre sei Gott in der Höhe! Kündet der Sterne strahlendes Heer.
Ehre, Ehre sei Gott in der Höhe! Säuseln die Lüfte, brauset das Meer.
Feierner Wesen unendlicher Chor jubelt im ewigen Danklied empor:
Ehre sei Gott in der Höhe!
Feierner Wesen unendlicher Chor jubelt im ewigen Danklied empor:
Ehre sei Gott in der Höhe!

9. Zum Evangelium und Credo

Noch lag die Schöpfung formlos da, nach heiligem Bericht:
Da sprach der Herr: Es werde Licht! Er sprach's und es ward Licht.
Und Leben regt und reget sich, und Ordnung tritt hervor.
Und überall, allüberall, tönt Preis und Dank empor.

10. Zum Offertorium

1. Du gabst, o Herr, mir Sein und Leben und deiner Lehre himmlisch Licht.
Was kann dafür ich Staub dir geben? Nur danken kann ich, mehr doch nicht,
nur danken kann ich, mehr doch nicht.
2. Wohl mir! Du willst für deine Liebe ja nichts als wieder Lieb allein;
und Liebe, dankerfüllte Liebe, soll meines Lebens Wonne sein,
soll meines Lebens Wonne sein.

11. Zum Sanctus

Heilig, heilig, heilig, heilig ist der Herr!
Heilig, heilig, heilig, heilig ist nur er,
er, der nie begonnen, er der immer war,
ewig ist und waltet, sein wird immerdar.

12. Nach der Wandlung

Betrachtend deine Huld und Güte, o mein Erlöser, gegen mich,
seh ich beim letzten Abendmahle im Kreise deiner Teuren dich.
Du brichst das Brot, du reichst den Becher, du sprichst: Dies ist mein Leib,
mein Blut;
nehmt hin und denket meiner Liebe, wenn offernd ihr ein Gleiches tut,
wenn offernd ihr ein Gleiches tut.

13. Anhang: Das Gebet des Herrn

O Vater, der du bist im Himmel und überall zu jeder Zeit,
zu preisen deinen Vaternamen sei jedem Herzen Seligkeit!
O lass durch deine Huld und Liebe erscheinen uns dein Gnadenreich,
und treues Tun nach deinem Willen mach' auch die Erde himmelgleich.

14. Zum Agnus Dei

Mein Heiland, Herr und Meister! Dein Mund, so segensreich,
sprach einst das Wort des Heiles: "Der Friede sei mit euch!"
O Lamm, das offernd tilgte der Menschheit schwere Schuld,
send uns auch deinen Frieden durch deine Gnad und Huld.

15. Schlussgesang

Herr, du hast mein Flehn vernommen, selig pocht's in meiner Brust;
in die Welt hinaus, ins Leben folgt mir nun des Himmels Lust.
Dort auch bist ja du mir nahe, überall und jederzeit,
allerorten ist dein Tempel, wo das Herz sich fromm dir weiht.
Segne, Herr, mich und die Meinen, segne unsern Lebensgang!
Alles, unser Tun und Wirken, sei ein frommer Lobgesang,
sei ein frommer Lobgesang.

CD45

HYMNEN - SHORTER SACRED WORKS

1. Intende voci orationis meae,
Rex meus, et Deus meus:
Quoniam ad te orabo, Domine.

2. Totus in corde langeo
Amore Dei ardeo,
Amore divino ardeo,
Totus languedo.
Nunquam cessebo
Sed semper amabo
Hoc sacro igne
Animam inflammabo
Nec tartarus me deterebit,
Nec coelum separabit
A carite Christ.

3. Salve Regine, mater misericordiae,
Vita dulcedo et spes nostra, salve.
Ad te clamamus
Exsules filii Hevae;
Ad te suspiramus
Gementes et flentes
In hac lacrimarum valle
O clemens, o pia,
O dulcis Virgo Maria

4. Salve Regina Mater misericordiae;
Vita, dulcedo et spes nostra, salve.
Ad te clamamus,
Exsules filii Hevae;
Ad te suspiramus,
Gementes et flentes
In hac lacrymarum valle.
Eia ergo, advocata nostra,
Illos tuos misericordes oculos
Ad nos converte.
Et Jesum benedictum
Fructum ventris tui,
Nobis post hoc exilium ostende,
O clemens, o pia,
O dulcis Virgo Maria!

5. Tantum ergo Sacramentum
Veneremur cernui
Et antiquum documentum
Novo cedat ritui
Praestet fides supplementum
Sensuum defectui
Genitori Genitoque
Laus et jubilatio,
Salus honor, virtus quoque
Sit et benedictio
Procedenti ab utroque
Compar si laudatio
Amen.

6. Salve Regina, Mater misericordiae;
Vita, dulcedo et spes nostra, salve.
Ad te clamamus
Exsules filii Hevae;
Ad te suspiramus,
Gementes et flentes
In hac lacrymarum valle.
Eia ergo, advocata nostra
Illos tuos misericordes oculos
Ad nos converte.
Et Jesum benedictum
Fructum ventris tui,
Nobis post hoc exilium ostende,
O clemens, o pia,
O dulcis Virgo Maria!

7. Gott ist mein Hirt,
mir wird nichts mangeln.
Er lagert mich auf grüner Weide,
er leitet mich an stillen Bächen,
er labt mein schmach tendes Gemüt,
er führt mich auf gerechtem Steige
zu seines Namens Ruhm.
Und wall ich auch im
Todesschatten-Tale,
so wall ich ohne Furcht,
denn du beschüttest mich;
dein Stab und deine Stütze
sind mir immerdar mein Trost
Du richtest mir ein Freudenmahl
im Angesicht der Feinde zu,
du salbest mein Haupt mit Öle,
und schenkst mir volle Becher ein,
mir folget Heil und Seligkeit
in diesem Leben nach,
einst ruh ich ewge Zeit dort in des
Ewgen Reich,
Mir folget Heil und Seligkeit in
diesem Leben nach,
einst ruh ich ewge Zeit dort in des
Ewgen Haus!

8. Lieblich ist's, dem Ew'gen danken,
Höchster! deinen Namen singen;
des Morgens deine Güte rühmen,
des Abends deiner Vetertreue.
Unser Saitenspiel und Psalter
zum Danken von der Harf' erweckt.
Herr! deine Werk' ergötzen mich!
Frölich sing' ich deine Thaten,
Wie gross sind meine Thaten, Herr!
wie tief die göttlichen Gedanken!
Die unvernunft sieht dies nicht ein;
Undenkende begreifen nicht,
wenn Frevier, gleich dem Grase,
grünen,
wenn alle Übeltäter blühen,
damit sie ewig untergehn.
Denn du bist ewiglich erhaben,
Gott, ewig!

9. O Sonne, Königin der Welt,
Die unser dunkles Leben erhallt
In lichter Majestät;
Erhabnes Wunder einer Hand,
Die jene Himmel ausgespannt
Und Sterne hingesät!

Noch heute seh ich deinen Glanz,
Mir lacht in ihrem Blumenkranz
Noch heute die Natur.
Der Vögel buntgefiedert Heer
Singt morgen mir vielleicht
nicht mehr
Im Wald und auf der Flur.

Ich fühle, dass ich sterblich bin,
Mein Leben welkt wie Gras dahin,
Wie ein verschmachtend Laub.
Wer Weiss, wie unerwartet bald
Des Höchsten Wort an mich
erschallt:
Komm wieder in den Staub!

O Sonne, Königin der Welt,
Die unser dunkles Leben erhallt
In lichter Majestät;
Erhabnes Wunder einer Hand,
Die jene Himmel ausgespannt
Und Sterne hingesät!

10. Christ ist erstanden!
Freude dem Sterblichen!
den die verderblichen,
schleichenden, erblichen Mängel
umwanden.
Christ ist erstanden!

CD51

DIE FREUNDE VON SALAMANKA

OUVERTÜRE

ERSTER AKT

Nr. 1: Introduction

ALONSO

Die Sonne zieht in goldnen Strahlen,
zieht in Majestät einher.

In ihren Farben will sich alles malen,
sich baden in dem Feuermeer.

DIEGO

Welch Gewimmel auf den Strassen,
auf den Gassen, welch Getümmel!

Freunde, der Anblick ist wunderschön!

FIDELIO

Bruder, fürwahr aus voller Seele stimm' ich
dir bei,

aus lauter Kehle fliesse das Lied in
wogender Lust!

Gebet die Sorgen den flüchtigen Winden,
was wir brauchen, wird sich finden,

und den Stürmen trotzte die Burst.

ALONSO, DIEGO, FIDELIO

Gebet die Sorgen den flüchtigen Winden,
was wir brauchen, wird sich finden,

und den Stürmen trotzte die Brust;

ohne Zagen wollen wir

lustig durch das Leben jagen für und für!

Nr. 2: Arie

FIDELIO

Man ist so glücklich und so frei

von Zwang und Harm,

auf einer stillen Meierei.

Das Blut wird warm und hüpfet im raschen
Gang,

die Stirne wird der Falten los,

bei Spielen, bei Scherzen und Gesang,

die Augen klären sich am grünen Moos des

Horstes auf,

der Bäche Schlangenlauf,

der Blumen Pracht ruft mich mit Macht

zu jenen Stätten hin!

Nr. 3: Quartett

TORMES

Morgen, wenn des Hahnes Ruf erschallt,
steigen wir in meinen Wagen,
das Horn erklingt, die Peitsche knallt,
dann vorwärts, im Sturm getragen!

FIDELIO

Dass ich's Ihnen nur offen sage,
deutlich fühl' ich's einige Tage.
Trauer düstert meinen Sinn,
die muntre Laune ist dahin!

TORMES

Wie, Fidelio, Sie melancholisch?
Nein, das ist doch gar zu närrisch,
Freunde, fühlen Sie die Wandlung?
ALONSO, DIEGO

Davon ward uns keine Ahndung.

FIDELIO

Spott ertrag' ich mit Geduld,
vielen Dank für Ihre Huld,
nimmer kann ich mich entschliessen.

TORMES

Nein, das ist doch gar zu närrisch!
ALONSO, DIEGO

Solchen Spass sollst du geniessen!

TORMES

Doch, dass ich mich zusammenfasse.

Weil ich Ernst und Grillen hasse,
lud ich Sie, mit mir zu gehn.

Wohl, die Fahrt wird ohne Sie geschehn.

FIDELIO

Sie verzeihn!

Deutlich fühl' ich's einige Tage.

Trauer düstert meinen Sinn,
die muntre Laune ist dahin!

Spott ertrag' ich mit Geduld.

TORMES

Nach Belieben!

Ach, das ist doch gar zu närrisch,
nein, das ist doch gar zu toll!

ALONSO, DIEGO

Vom bösen Geist wird er getrieben.

TORMES

Ich empfehle mich, Ihr Herrn,
will Sie länger nicht beschweren,
Ihre Unart soll mir nie entfallen,
so wahr ich Tormes bin genannt.

ALONSO, DIEGO

Vom bösen Geist wird er getrieben!

FIDELIO

Nimmer kann ich mich entschliessen,
nimmer, nein!

Nr. 4: Arie

OLIVIA

Einsam schleich' ich durch die Zimmer,
doch mir fehlt, ich weiss nicht was.

O goldne Ruhe, kehrst du nimmer?

Ehedem, wenn ich Blumen las
und die Vögel um mich schwirrten,
oder Tauben um mich girrten,
fühl' ich mich so leicht und froh.

Jene sel'ge Zeit entfloh,
ach nun bin ich eng umfangen
durch ein irrendes Verlangen,
das mich in die Ferne treibt:
zum Entlegnen hingezogen

bin ich um das nächste Glück betrogen.

Nur der Trost der Tränen bleibt,
mögen sie denn immer fließen,
meine Einsamkeit versüssen,
stillen meines Herzens Glut.

Nr. 5: Terzett

OLIVIA

Lebensmut und frische Kühlung
weht mir aus dem trauten Wald,
meinen Träumen schenkt Erfüllung
eine höhere Gewalt,
die da in den Zweigen hauset,
bald in wildem Walten brauset,
bald wie Geisteratmen weht.

EUSEBIA

Ihr Entschluss füllt mich mit Beben!

LAURA

Schonen Sie Ihr heilig Leben!

OLIVIA

Wo der Giessbach über Felsen schäumt,
ein tiefes Rot die Beeren säumt,
und holder sind der Blumen Sterne,
da weil' ich so gerne!

EUSEBIA, LAURA

Wehe, sie achtet nicht den treuen Rat.

EUSEBIA

Denken Sie, was Sie beginnen!

LAURA

Ein bös' Geschick treibt sie von hinnen!

Wehe, weh!

EUSEBIA

Denken Sie, was Sie beginnen!

Wehe, weh!

OLIVIA

Sind nicht Häuser in der Nähe des Waldes,
wo ich mich ergehe.

Kindisch sind doch in der Tat
eure Sorgen, eure Grillen

hemmen nimmer meinen Willen!

EUSEBIA, LAURA

Ach, sie hört nicht unser Flehn!

Schonen Sie Ihr teures Leben!

OLIVIA

Kindisch sind doch eure Sorgen,
kindisch sind doch eure Grillen,
zu der Arbeit sollt ihr gehn.

Kindisch sind doch in der Tat
eure Sorgen, eure Grillen,
hemmen nimmer meinen Willen,
ändern nimmer meinen Sinn.

LAURA

Denken Sie, was Sie beginnen,

ach, sie hört nicht unser Flehn,

hören Sie den treuen Rat an!

EUSEBIA

Ach, sie hört nicht unser Flehn,
sie achtet nicht den treuen Rat;
bedenken Sie, was Sie beginnen,
sie hört uns nicht!

Nr. 6: Terzett

ALONSO

Freund, wie wird die Sache enden,
bange klopfet mir das Herz.

DIEGO

Seinen Segen wird der Himmel spenden,
dass gelinge unser Scherz.

ALONSO

Ach, das teure Weib erschrecken
und benützen ihren Wahn?

DIEGO
 Sie befrein von einem Gecken
 ist doch wahrlich gut getan?
 ALONSO
 Sie in Todesangst versetzen,
 weil es unsre Rachsucht will?
 DIEGO
 Wonne sprosst aus dem Entsetzen,
 solches sagt mir mein Gefühl!
 ALONSO
 Ihre Seufzer, ihre Klagen!
 DIEGO
 Wer gewinnen will, muss wagen!
 ALONSO
 O Freund, wie wird die Sache enden,
 bange klopft mein Herz.
 DIEGO
 Seinen Segen wird der Himmel spenden,
 dass gelinge unser Scherz.
 ALONSO
 Freund, wie wird die Sache enden...
 DIEGO
 Segen wird der Himmel spenden...
 ALONSO
 Und Fidelio, der alles eingeleitet,
 wo bleibt er?
 DIEGO
 Sie, da kommt er,
 wacker schreitet er in froher Hast einher!
 ALONSO, DIEGO
 Wir fühlen minder uns beklommen,
 Fidelio sei uns willkommen,
 verkünde, wie die Dinge stehn!
 ALONSO, DIEGO
 Wir fühlen minder uns beklommen...
 FIDELIO
 Ihr fühlet minder euch beklommen,
 Alonso, Diego, ich sei euch willkommen, o
 Freunde!
 verkünd' euch, wie die Dinge stehn!

Nr. 7: Finale

OLIVIA
 Mild senkt sich der Abend nieder,
 alles schwimmt in lichter Glut,
 ihre schwärmerischen Lieder
 singt die Nachtigall;
 die Gegend ruht in Lichter Glut,
 der Tau...
 DIEGO (*springt hervor*)
 Holla! erwünschte Beute!
 OLIVIA
 Mörder! Zu Hilfe, ihr Leute!
 DIEGO
 Schöner Frau, Ihr ruft vergebens,
 gebt nur, was Ihr habt,
 des Lebens will ich immerhin schonen,
 doch Eure Dublonen, diese Kette, jene
 Kamm,
 gehören mit in meinem Kram!
 OLIVIA
 Zu Hilfe!
 Gerne will ich alles geben,
 schenket ihr mir nur mein Leben!
 ALONSO, FIDELIO
 Wir kommen Hilfe zu bringen!
 Verdammt, nun heisst's entspringen!
 (*schnell ab*)
 ALONSO
 Dieser Dame hat's gegolten,
 der Bube lief davon!

FIDELIO
 Von ihr, der Holden, erscholl der Klage-ton!
 ALONSO, FIDELIO
 Dieser Dame hat's gegolten...
 ALONSO
 Wie sie bleich ist und entgeistert,
 o Himmel, ist sie tot?
 FIDELIO
 Die Angst hat sich ihrer bemeistert
 und getüncht der Wangen rot.
 ALONSO, FIDELIO
 Sie atmet!
 ALONSO
 Sie atmet, Fidelio, sie lebt, sie atmet!
 FIDELIO
 Wie er nun in Entzückungen schwebt,
 Alonso, sie lebt!
 OLIVIA
 Wo bin ich? War's ein schwerer Traum?
 Meinen Augen trau' ich kaum!
 Bin ich dem Mörder entronnen?
 ALONSO
 Ihrer Augen milde Sonnen
 dringen tief zum Herzen mir.
 Schöne Frau, uns war es vorbehalten,
 Euch vom Räuber zu befreien!
 OLIVIA
 Lasst den Göttern, die über mich walten,
 meines Dankes Erstlinge weihen,
 ihr, meiner Rettet liebe Gestalten,
 sollt die nächsten an ihnen sein.
 ALONSO
 Ihrer Augen milde Sonnen...
 ALONSO, FIDELIO
 Beschämt, holde Dame, stehn wir hier,
 Ritterpflicht nur üben wir!
 CHOR
 (in der Ferne und allmählich sich nähernd)
 Von dort ist der Schrei erklungen,
 nur mutig vorwärts gedrungen!
 OLIVIA
 Meine Leute, die treuen, sie nahn!
 CHOR
 Wie, unsere Gebieterin, war sie in Gefahr?
 OLIVIA
 Alles ist vorüber, treue Schar!
 Diese Edlen stell' ich euch als meine Retter
 vor!
 CHOR
 Donnernd steigt unser Dank zum Himmel
 empor!
 DER ALCALDE
 Sagt uns, o Gebieterin, wer war der
 Verruchte,
 der den unvermessnen Frevl versuchte?
 CHOR
 Dass wir ihn verfolgen, dass er uns nicht
 entgeh',
 damit ihm nach seinem Verbrechen
 gescheh'
 damit ihm nach Rechten gescheh'.
 OLIVIA
 Es war ein Guerilla, ich war gewarnt,
 die eigene Lust hielt mich umgarnt.
 CHOR
 Sagt uns, ihr Herren, wohin ist er geflohn?
 FIDELIO
 Als wir uns nahten, lief er davon
 und hat sich im Forste geborgen.
 EUSEBIA
 Fidelios Stimme!

CHOR

Seid ohne Sorgen, der feige Wicht,
 unserer Rache entgeht er nicht
 er entgeht uns nicht.

EUSEBIA

Dies ist mein Fidelio und dies ist Alonso,
 sein Jugendfreund,
 in Schmerz und Freude mit ihm vereint.

OLIVIA

Dein Fidelio?

FIDELIO

Und dies ist Alonso, mein Jugendfreund.

ALONSO

Ich bin Alonso, sein Jugendfreund.

CHOR

Freundschaft, schöne Göttergabe!
 Du des Lebens beste Labe,
 du des Lebens höchstes Gut!

OLIVIA

Don Fidelio, Den Alonso,
 und aus allen, wer nur will,
 begleit' mich auf mein Schloss;
 in seinen weiten Hallen
 mische Spiel und Tanz und Jubel sich!

ALONSO, FIDELIO, CHOR DER

FRAUEN

Auf das Schloss, die Gegend von unserer
 Lust erschallt!

CHOR DER MANNER

In den Wald, der von unserer Lust
 erschallt!

ZWEITER AKT

Nr. 8: Introduction (Weinlese)

MANUEL

Lasst nur alles leichtfertige Wesen,
 hurtig, die Trauben gelesen,
 was soll das Grüßen, das Flüstern, das
 Küssen?

Verschoben, Kinderchen, bedenkt, ist nicht
 geschenkt,
 und habt ihr eure Pflicht getan,
 dann gehe Tanz und Musik an!

CHOR DER WINZER

Zum Moste stampfen wir die Beeren,
 der Most muss gären und sich veredeln uns
 zum Wein,
 zum süßen Blute rot und rein.

CHOR DER WINZERINNEN

Wir füllen die Körbe mit schwellenden
 Trauben,
 die wir der braunen Rebe rauben,
 mit Laube, mit Grünem bespinnen
 die Körbe der Winzerinnen.

MANUEL

Der Verstand ist weg, nun lustig Brüder,
 nun steigt nur zum Tanze nieder!

CHOR DER WINZER UND

WINZERINNEN

Lasst uns länger nicht verweilen,
 in den kühlen Hain enteilen,
 tanzen, schwärmen, jubeln, lärmern,
 wohl errungener Genuss
 mache dieses Tages Schluss.

Nr. 9: Lied

ERSTER GUERILLA

Guerilla zieht durch Feld und Wald
 in rauher Kriegeslust,
 Kanone brummt, die Büchse knallt,
 ihm schwillt die kühne Brust;

ihn lockt des Feuers roter Schein,
 nur tiefer in die Schlacht hinein!

BEIDE

Nur tiefer in die Schlacht hinein!

ZWEITER GUERILLA

Wir schützen Haus, wir schützen Feld,
 dem Tode blossgestellt,
 des Schicksals dunkler Würfel rollt,
 und ruft uns aus der Welt,
 drum, wenn ihr uns nicht geben wollt,
 hier flammt das Schwert, ihr sollt!

BEIDE

Hier flammt das Schwert, ihr sollt!

Nr. 11: Duett

XILO

Ein wackres Tier, das müsst Ihr sagen,
 tät Euch geduldig weiter tragen,
 das Tierchen ist mir lieb und wert,
 weil's nicht wie andre Esel plärrt.

DIEGO

Nun sag mir, lustiger Geselle,
 sind wir am Ort, sind wir zur Stelle?

XILO

Ja, freilich, seht Ihr nicht den Schild,
 der mich mit neuer Kraft erfüllt?
 die Wirtin führet gute Schinken
 und einen Wein, nicht schlecht zu trinken!

DIEGO

Was kümmert mich der plumpe Schild,
 du zeige mir das Frauenbild,
 das du so rednerisch gepriesen?

XILO

Seh' ich auch recht, von jenen Wiesen
 kommt unsre Grazie geschritten.
 Ich aber muss den Herren bitten,
 mir zu erlauben, fort zu gehen,
 das Tier darf nicht im Freien stehen.
 Hier ist mein Instrument, Glück auf!
 Spielt nur recht schwärmerisch d'rauf.

Nr. 12: Duett

DIEGO

Gelagert unterm hellen Dach
 der Bäume, an dem Silberbach,
 sehnt sich der Schäfer nach der Schönen
 und klagt in schwärmerischen Tönen!

LAURA

Dem Spiele, so melodisch rauscht,
 die Schäferin im Busche lauscht,
 ihr ist's als klängen seine Lieder
 die eignen Wünsche schöner wieder.

DIEGO

Wie ist das Leben ernst und trübe,
 erhellet es nicht treue Liebe.

LAURA

Wer Liebe fand, der ist geborgen,
 von jedem Schmerz, von allen Sorgen.

LAURA, DIEGO

So leuchte goldne Liebessonne
 zu unsrer Herzen neuer Wonne
 und schau' mit unbewölktem Blick
 auf unsre Freude, unser Glück!

Nr. 13: Arie

OLIVIA

Wo ich weile, wo ich gehe,
 schaue ich des Retters Bild.
 Und vom süßen Liebeswehe
 ist die Seele mir erfüllt.
 Alle Gluten, die da ruhten,

flammen auf in wilder Macht,
von seinem Opfer angefacht.
Zweimal wagte er das Leben,
um dem Lichte mich zu geben,
wessen Brust bleibt ungerührt,
muss ich denn nicht liebend sinnen,
dass ein höheres Beginnen
mir den Teuren zugeführt.

Nr. 14: Duett

ALONSO

Von tausend Schlangenbissen
der Reue und der Schuld
ward mir mein Herz zerrissen,
bis Heilung von Euch kam.
Mit immer frischen Farben
erschien mir meine Schuld
und alle Blüten starben,
gestreut durch Eure Huld.
Schöne Wandlung! Ihr verzeiht,
lasst es nur einmal erklingen,
dass ich schwebe auf wonnigen Schwingen,
jenes milde Zauberwort: verzeihn,
o sag't's in einem fort!

OLIVIA

Der Strom der Entzückungen
teilet mir wider Willen sich mit.
Wenn mir's gelänge, Fesseln zu finden,
Blumengehänge, den Teuren zu binden.

ALONSO

Bin von irdischen Schmerzen geheilet,
wenn sie tröstend auf mich sieht.
Lasst es nur einmal erklingen,
jenes milde Zauberwort: verzeihn.

OLIVIA

Eilt an meine treue Brust!

ALONSO

Götter, ertrag' ich solche Lust!

OLIVIA, ALONSO

Lasst uns den Lüften, den Bäumen und
Quellen
unsere Leiden und Wonnen erzählen!

Nr. 15: Romanze

DIEGO

Es murmeln die Quellen,
es leuchtet der Stern der Liebe in
strahlendem Feuer,
wo weilet mein Liebchen?
Ach, sie ist fern, die über alles mir teuer,
der Zauber dieser stillen Nacht,
die Geister wehn,
der Sterne Pracht erfreuen mich nicht,
sie zeige sich und aller Kummer schwindet.

Nr. 16: Terzett

DER ALCALDE

Nichte, Don Diego da,
wirbt um deine freie Hand,
was ich von ihm hörte und sah,
zeigt mir seinen Verstand.

LAURA

Solcher Antrag macht mich rot,
doch ich folge Eurem Gebot.

DER ALCALDE

Man muss alles erst reiflich erwägen.

DIEGO

Ihr schlägt mein Herz in Wonne entgegen,
darf ich kühne Hoffnungen nähren?

LAURA

Ach, wer kann der Liebe wehren!

DER ALCALDE

Nur sachte, mein Jurist,
erst sollt Ihr zeigen, was Ihr wisst.

LAURA

Wird er sich durch seine Fragen,
seine Zweifel rühmlich schlagen?

DIEGO

Werd' ich mich durch seine Fragen,
seine Zweifel rühmlich schlagen?

DER ALCALDE

Ihr werdet geprüft aus den Digesten,
aus unserer Väter Weisheit Überresten;
und so Ihr Euch kundig bewährt,
seid Ihr mir hoch geehrt,
und Eidam will ich Euch grüssen.

LAURA

Nun ist er recht im Gedränge,
wie, wenn es ihm nicht gelänge.
Meine Tränen würden fließen!

DIEGO

Nun bin ich recht im Gedränge,
wie, wenn es mir nicht gelänge,
meine Tränen würden fließen!

LAURA

Wird er sich durch seine Fragen...

DIEGO

Werd' ich mich durch seine Fragen...

DER ALCALDE

Nur sachte, mein Jurist...

Laura, aufs Schloss, und Ihr, Herr Jurist,
sollt nun zeigen, was Ihr wisst,
Diego kommt,
nun Jedes dahin, wohin es soll!

LAURA

Diego, lebt wohl!

Ach, mein Herz ist kummervoll!

DIEGO

Laura, lebt wohl!

Ach, mein Herz ist kummervoll!

Nr. 17: Arie

LAURA

Traurig geht der Geliebte von dannen,
ach, mir will ein Unglück ahnen,
weiss er nicht, was der Oheim fragt,
ach, dann sei's den Göttern geklagt!
Doch vielleicht die Angst entweicht,
bei dem Gedanken, er weiss Bescheid,
dann kehrt in Wonne das Leid,
süsse Erwartungen ranken gleich Reben an
ihn,
und des Kummers Wolken fliehn, aber ach!

Nr. 18: Finale

FIDELIO

Gnäd'ge Frau, ich hab' die Ehre
(für sich)

wenn er nur beim Teufel wäre!

(laut)

den Grafen Tormes vorzustellen.

(für sich)

welch Vergnügen, ihn zu prellen!

TORMES

Vom Rufe ihrer Schönheit bewogen,
flieg' ich zu Donna Olivia,
doch hat die Fama gelogen,
denn Schöneres ich nie noch sah.

FIDELIO

Nur zu, lieben Graf, nur recht galant,

EUSEBIA

Ihr Haus, Herr Graf, ist mir bekannt.

TORMES

Schöne Frau, des grossen Cid
Schlachten focht ein Tormes mit.

EUSEBIA

Wem verdank' ich das Vergnügen,
Sie, Herr Graf, bei mir zu sehn?

FIDELIO

Sie wird sicher unterliegen,
günst'ger Wind die Segel blähn.

TORMES

So weit die Augen reichen,
um Tormes bin ich Herr.
Die Triften all',
die herdereichen Hügel,
traubenschwer,
der Anger voll von stolzen Pferden,
sie sind alle mein!

Dies alles soll Euer werden,
wollt Ihr Gräfin Tormes sein.

FIDELIO

Gnäd'ge Gräfin, welch ein Glück,
ich les' Verwirrung in Eurem Blick.

EUSEBIA

Ein ernster Schritt ist nicht leicht getan.

FIDELIO

Sie wankt, o überglicklicher Mann!

TORMES

Erlauben Sie den Kuss der Huldigung!

FIDELIO

Ich bewundre Ihren Adlerschwung!

OLIVIA

Eusebia!

FIDELIO

Donna Olivia!

EUSEBIA

Meine Gebieterin!

TORMES

Ha! Welche Täuschung, ich bin
hintergangen!

FIDELIO

Ja, mein Graf, ein Narr hat sich gefangen!

TORMES

Ihr Verwegner, sollt es büssen!

FIDELIO

Dass Sie, Graf, es auch nur wissen:
Heut' wird Olivia Alonso angetraut,
und hier ist meine Braut!

TORMES

Ich habe Lust, Euch zu erwürgen!
Auf gelegnere Zeit sei die Rache gespart,
alle Folgen treffen Euch, nur Euch!

OLIVIA

Keine Tätlichkeit in meiner Gegenwart!

FIDELIO

Ich stelle mich, ich will's verbürgen!
Das ist mir so ziemlich gleich!

OLIVIA

Eusebia, Fidelio, ich bin auf Euch
ungehalten!

FIDELIO

Den ganzen Spass will ich entfalten:
ich hab' ihm Rache geschworen,
er schält mich einen Toren,
und zürnen Sie, so zürnen Sie nur mir,
Eusebia kann nichts dafür.

ALONSO

Sagt, was hat sich hier begeben,
wütend fährt der Graf davon!

FIDELIO

Seine Eitelkeit und tolles Streben
empfind den wohlverdienten Lohn.

DIEGO

Freunde, seid mir herzlich gegrüsst!

ALONSO, FIDELIO

Wo warst du, erzähle, wo warst du so lang,
uns war ob deinem Verweilen so bang.

DER ALCALDE

Er ist, ich bezeug's, kein schlechter Jurist;
er hat durch zwei volle Stunden
sich meiner Prüfung unterwunden.

ALONSO, FIDELIO

Diego geprüft, wir müssen lachen,
für uns ganz neue Sachen!

DIEGO

Meint ihr umsonst, das wäre dumm,
da seht ihr mein schönes Prämium!

ALONSO, FIDELIO

Bravo, Diego, um diesen Preis
floss mit Recht der Stirne Schweiß!

DER ALCALDE

Gnäd'ge Frau, ich wag' es vorzuschlagen,
das Richteramt auf ihn zu übertragen.

OLIVIA

Wie Ihr sagt, so soll's geschehen,
Glückliche nur will ich heute sehn.

ALONSO, DIEGO, FIDELIO

Alle Knoten tief verschlungen,
hat der Freundschaft Macht bezwungen.

OLIVIA, EUSEBIA, LAURA

Bei dem seligen Verein
findet Amor sich ein!

ALONSO, DIEGO, FIDELIO

Freundschaft und Liebe wollen wir preisen!

ALLE

Nimmer entschwinden sie unsern Kreisen!

Fern vom städtischen Gewühle,
lasst uns des Lebens freun!

Unsers Herzens heilige Gefühle,
jeder Tag soll sie erneuen!

Unser Herzens heilige Gefühle,
jeder Tag soll sie erneuen!

(CD52)

DER VIERJÄHRIGE POSTEN

Ein Singspiel in einem Aufzuge von Theodor Körner.

Der General - *Sprechrolle*

Der Hauptmann - *Tenor*

Walther, ein Dorfrichter - *Bariton*

Käthchen, seine Tochter - *Sopran*

Duval, ihr Ehemann - *Tenor*

Veit, ein Bauer - *Tenor*

Soldaten, Landleute

Ouverture

In einem deutschen Grenzdorf, während der napoleonischen Kriege. Freier Platz im Dorfe. Walther, Duval, Käthchen, Bauern und Bäuerinnen kommen zur Feldarbeit gerüstet aus Walthers Hause.

CHOR der Bauern und Bäuerinnen:

Heiter strahlt der neue Morgen,
Luft und Himmel webt sich klar,
Und der Tag verscheucht die Sorgen,
Die die dunkle Nacht gebar.

KÄTHCHEN, DUVAL, WALTHER:

Draussen stürmt das Kriegsgetümmel
Durch die seufzende Natur,
Aber friedlich liegt der Himmel

Ober uns'rer stillen Flur.

CHOR:

Draussen stürmt, usw.

WALTHER:

Frisch zur Arbeit! Auf dem Felde

Sei die Arbeit zugeteilt.
 Wohl dem, der die Saat bestellte,
 Eh' der Krieg ihn übereilt!
 CHOR:
 Frisch zur Arbeit, usw.

Käthchen hält Heinrich noch zurück. Sie möchte mit ihrem Mann ein wenig allein sein; Viel zu selten sieht sie ihn, weil er immer nur bei seiner Arbeit ist Käthchen kann es kaum glauben: Vor vier Jahren haben sie sich kennen gelernt und sich sofort ineinander verliebt. Schon seit zwei Jahren sind sie verheiratet. Ihr kommt es vor, als wäre es erst gestern gewesen. Auch bei Duval kommen Erinnerungen hoch. Wie sich sein leben doch geändert hat, seit er sich in Käthchen verliebt hat. Damals, als Soldat in seinem Regiment, hatte er keine Gefahr gescheut und stürzte sich ohne Furcht in jede Schlacht. Doch jetzt ist ihm sein leben lieb und teuer, denn er hat eine grosse Liebe zu verlieren.

Duett

KÄTHCHEN:
 Du guter Heinrich!
 DUVAL:
 Du süßes Kind!
 KÄTHCHEN, DUVAL:
 Ach, was wir beide
 Doch glücklich sind!
 Nein, es lässt sich nicht erzählen
 Diese stille Lust der Seelen,
 Diese heit're Seligkeit!
 Unter freundlichem Gekose,
 Der Natur in blüh'ndem Schosse
 Eilt sie fort, die gold'ne Zeit.
 Doch für Herzen, die sich lieben,
 Ist das Leben jung geblieben,
 Ist der Himmel nicht mehr weit.

Völlig ausser Atem kommt Walther, der seine Tochter und seinen Schwiegersohn schon überall gesucht hat, angerannt. Er hat schlechte Nachrichten. Die feindlichen Truppen sind näher als erwartet. Sie marschieren geradewegs auf das Dorf zu. Duval muss sich schnell in Sicherheit bringen, denn wenn sie ihn entdecken, wird er auf der Stelle standrechtlich erschossen. Damals, vor vier Jahren, hat der Feind schon einmal das Dorf belagert, einer der Soldaten war Duval. Als die Truppen wieder abzogen, ist er nicht mit ihnen in die Heimat zurück. Er ist hier im Dorf geblieben, weil er sich in Käthchen verliebt hatte. Nie wird Käthchen es zulassen, dass sie ihren Heinrich erschliessen. Eher stellt sie sich den Kugeln entgegen und opfert sich.

Duval mahnt zur Besonnenheit, nur so kann man richtige Entscheidungen treffen. Wenn er es recht bedenkt, kann man ihm eigentlich gar nichts vorwerfen. Fahnenflüchtig ist er jedenfalls nicht geworden. Er schob, wie man es ihm befohlen hatte, auf dem Hügel neben dem Dorfplatz Wache. Als er den ganzen Tag dort oben gestanden hatte, wurde ihm die Zeit lang. Er wunderte sich, warum er nicht abgelöst wurde. Am Abend verliess er schliesslich seinen Posten und fragte im Dorf nach seinen Kameraden. Sein Regiment war nach Hause abberufen worden, sagten die Leute ihm - und ihn hatte man auf seinem Hügel vergessen. Und überhaupt, es ist ja nicht gesagt, dass es sein Regiment ist, das heranahnt.

Terzett

KÄTHCHEN, WALTHER:
 Mag dich die Hoffnung nicht betrügen!
 An diese Glauben halte dich!
 DUVAL:
 Mag mich die Hoffnung nicht betrügen!
 An diese Glauben halt'ich mich!
 KÄTHCHEN, WALTHER, DUVAL:
 Das Glück war gar zu schön gestiegen!
 Der Wechsel wär zu fürchterlich!

Quartett

VEIT:

Freund, eilet euch zu retten!
 Das zweite Regiment
 Kommt in das Dorf gezogen,
 Fort, fort! Ihr seid verloren,
 Sobald man euch erkennt!
 KÄTHCHEN, WALTHER:
 Ach Gott, er ist verloren,
 Sobald man ihn erkennt!
 DUVAL:
 Mein Regiment? Unmöglich!
 VEIT:
 Glaubt mir, ich kenn' es gut!
 KÄTHCHEN, WALTHER:
 Es ist um dich geschehen!
 DUVAL:
 Nun gilt es list und Mut.
 Still, lasst mich überlegen;
 Rettung kann möglich sein!
 KÄTHCHEN, WALTHER, VEIT:
 Der Himmel mag dich schützen,
 Mag dein Erretter sein!
 DUVAL: (für sich)
 Wie soll ich der Gefahr entspringen?
 Wie wähl' ich mir den kühnen Plan?
 Wird mir die Rettung wohl gelingen?
 Was soll ich tun, was fang' ich an?
 KÄTHCHEN, WALTHER, VEIT:
 Wie soll er der Gefahr entspringen?
 Wie wählt er sich den kühnen Plan?
 Wird ihm die Rettung wohl gelingen?
 Was soll er tun, was fängt er an?
 DUVAL:
 Freunde! Ich hab' es gefunden!
 Bald kehrt' ich euch wieder zurück!
 Was Gott zur Liebe verbunden,
 Trennt selten ein widrig Geschick.
 KÄTHCHEN, WALTHER, VEIT:
 Was hast du dir listig erkoren,
 Wodurch du gerettet bist?
 DUVAL:
 So kommt. keine Zeit sei verloren!
 Ich erzähle euch drinnen die List.
 KÄTHCHEN:
 Mein Heinrich!
 DUVAL:
 Vertraue der Stunde...,
 KÄTHCHEN:
 Ich will's!
 DUVAL: ...und vertraue dem Glück!
 KÄTHCHEN, DUVAL, WALTHER, VEIT:
 Was Gott zur Liebe verbunden, usw.

Arie

KÄTHCHEN:
 Gott! Gott! Höre meine Stimme,
 Höre gnädig auf mein Fleh'n!
 Sieh' ich liege hier im Staube.
 Gott, usw.

Soll die Hoffnung, soll die Glaube
 An dein Vaterherz vergeh'n?
 Er soll es büßen mit seinem Blute,
 Was er gewagt mit frohem Mute?
 Was er für mich und die Liebe getan?

Sind all' die Wünsche nur eitles Träumen,
 Zerknickt die Hoffnung die zarte Keime,
 Ist Lieb' und Seligkeit nur ein Wahn?

Nein, das kannst du nicht gebieten,
 Das wird dein Vaterherz verhüten,

Gott, du bist meine Zuversicht!
Du wirst zwei Herzen so nicht trennen,
Die nur vereinigt schlagen können!
Nein, Vater, nein, das kannst du nicht!

Kaum ist Duval ins Haus gegangen, ist er auch schon wieder auf dem Dorfplatz. Stolz auf seine Idee, fordert er Käthchen auf, ihn anzusehen. Er trägt seine alte Uniform, hat seinen Tornister angeschnallt und hält ein Gewehr in seine Hand. So will er seinen alten Wachposten wieder einnehmen. Käthchen ist etwas ratlos, also erklärt er ihr seinen Plan. Mit seiner Uniform will er sich wie vor vier Jahren auf den Hügel stellen und Wache halten. Wenn sein Regiment kommt, sieht es so aus, als hätte er die ganze Zeit dort gestanden. Obwohl die Kameraden ihn vergessen haben, ist er standhaft geblieben, wie es die Soldatenehre verlangt. So kann ihm niemand vorwerfen, dass der fahnenflüchtig geworden ist. Dieser Plan kann einfach nicht scheitern.

Käthchen ist skeptisch. Sie schlägt ihrem Mann vor, lieber gemeinsam zu fliehen. Aus der ferne kündigen sich die Soldaten mit Marschmusik an. Käthchen sieht das Ende ihrer grossen Glücks gekommen. Kaum dass es richtig angefangen hat, ist es auch schon wieder verloren. Heinrich versucht sie aufzurichten, sie solle auf ihn und die Liebe vertrauen. Sie umarmen sich, als wäre es das letzte Mal, und geloben füreinander zu beten. Heinrich befreit sich aus ihren Armen und nimmt auf seinem Posten Stellung. Kaum ist Käthchen ins Haus geflohen, erreichen die Soldaten mit ihrem Hauptmann an der Spitze den Dorfplatz.

CHOR der Soldaten:
Lustig in den Kampf,
Lustig aus der Kampf!
Frisch durch Sturm und Pulverdampf!
Rosse bäumen,
Becher schäumen,
Frisch durch Sturm und Pulverdampf!

Geld und Lieb' und Freude,
Junge Weiber, alter Wein,
'S ist all' Soldaten-Beut'!
Mädchen, schenkt die Gläser ein,
Lasst die Alten grämlich sein!

Der Hauptmann befiehlt seiner Truppe anzuhalten. Hier im Dorf will er das Nachtquartier nehmen. Als er sich näher umsieht, fällt ihm auf, dass er schon einmal hier gewesen ist. Umso besser, denn dann können die Männer ihre alten Quartiere wieder belegen. Doch zuerst muss ein Posten aufgestellt werden. Er sieht zum Hügel und wird stutzig. Da steht ja schon jemand! Sollten befreundete Truppen schon vor ihnen angekommen sein? Irgendetwas kommt ihm verdächtig vor. Den kenn ich doch, denkt er. Das ist doch Duval. Wie um zu beweisen, dass er nicht träumt, ruft er dessen Namen.

Duval, der so tut, als hätte er gar nicht mitbekommen, was auf dem Dorfplatz vor sich geht, fragt, wer ihn rufe. Der Verdacht des Hauptmanns hat sich bestätigt. Er schäumt vor Wut und befiehlt Duval, sofort vom Hügel herunterzukommen. Duval muss sich jetzt stur stellen, damit er glaubhaft ist. Als Soldat darf er seinen Posten nicht einfach verlassen, belehrt er den Hauptmann. Darum bleibt er hier stehen wie seit vier Jahren. Der Hauptmann zweifelt an seinem Verstand, er befiehlt seinen Leuten, den Verrückten festzunehmen.

Auf einmal ist der Dorfplatz voller Menschen. Auch Walther, Käthchen und Veit sind aus dem Haus gestürmt. Als die Soldaten Duval ergreifen wollen, werfen sich die Bauern und Bäuerinnen werfen ihnen entgegen.

Ensemble

KÄTHCHEN, WALTHER, BAUERN und VEIT

Um Gotteswillen, er ist verloren!

HAUPTMANN:

Herab mit dir!

DUVAL:

Ich bleibe hier!

WALTHER:

Herr Hauptman'n, lass euch bedeuten,

Es ist mein armer Sohn;

Er hat ja nichts verbrochen!

Erbarmen, gebt Pardon!

BAUERN und VEIT:

Erbarmen, gebt Pardon!

HAUPTMANN:

Umsonst sind eure Bitten,

Im Kriege schont man nicht;

Der Bube wird erschossen,

Das ist Soldaten pflicht.

SOLDATEN:

Der Bube, usw.

KÄTHCHEN, WALTHER, VEIT:

O lasst das Mitleid sprechen,

Nehmt unser Hab' und Gut,

Lasst's mich im Kerker büssen,

Nur schont des Sohnes Blut.

HAUPTMANN:

Umsonst sind, usw.

HAUPTMANN, SOLDATEN:

Dich erwarten die Gesetze,

Dich erwartet Tod und Qual,

Ja, du bist für sie verloren,

Nirgends blinkt ein Hoffnungsstrahl.

KÄTHCHEN, WALTHER, VEIT:

Welch ein Augenblick des Schreckens,

Welch ein Augenblick der Qual!

Ach, er ist für uns verloren.

Nirgends blinkt ein Hoffnungsstrahl.

KÄTHCHEN:

O lasst das Mitleid. usw.

HAUPTMANN:

Umsonst sind eure Bitten!, usw.

SOLDATEN:

Dich drohen die Gesetze.

Du bist für sie verloren.

Dir drohet Tod und Qual!

HAUPTMANN:

Umsonst sind eure Bitten!, usw.

KÄTHCHEN, WALTHER, VEIT, BAUERN:

Welch ein Augenblick, usw.

Der General will wissen, warum im Dorf so ein Lärm ist. Der Hauptmann erklärt ihm, was vorgefallen ist und beklagt sich, dass keiner seiner Soldaten sich traut. Duval festzunehmen, weil die Darfbewohner ihn mit allen Kräften verteidigen. Duval rechtfertigt sich. Solange er nicht von seinem Posten abgelöst werde, verlasse er ihn auch nicht. Dieses Argument leuchtet dem General ein, und er befiehlt dem Hauptmann, ihn abzulösen, damit er verhaftet werden kann. Doch zuvor möchte der General wissen, was Duval zu seiner Verteidigung vorbringen kann.

Der Wahrheit gemäss erzählt Duval, wie er vor vier Jahren hier Posten gestanden und wie man ihn einfach vergessen hatte, als die Truppe in Richtung Heimat abzog. Als er sich abends vom Hügel herunterwagte, erfuhr er vom Abzug der Kameraden. So blieb er im Dorf, verliebte sich in Käthchen und heiratete sie. Von seiner Unschuld überzeugt, fordert er zum Schluss seiner Verteidigung den General auf, ihn freizulassen. Die Bauern unterstützen ihn lauthals. Der General weiss nicht so recht. Wenn Duval die Wahrheit spricht ... Der Soldat bekräftigt es bei seiner Ehre. Aber der General weiss noch immer nicht so recht und wendet sich fragend an den Hauptmann. Kleinlaut gibt dieser zu, dass er möglich sein könnte, dass der Posten vielleicht vergessen worden ist. Walther, Käthchen und Veit flehen den General an, Erbarmen zu haben. Zögerlich gibt er sich geschlagen und begnadigt Duval.

Finale

KÄTHCHEN, DUVAL, VEIT, WALTHER, CHOR:

Schöne Stunde, die uns blendet,

Glück, wie hast du dich gewendet,

Deine Worte lügen nicht!
Der nur kennt des Lebens Freude,
Der nach wild empörtem Streite
Ihre schöne Blüte bricht!

© Der Zusammenfassung der Dialoge: Johannes Stark, Musiforum

(CD52)

DIE ZWILLINGSBRÜDER

Singspiel in einem Aufzuge nach dem Französischen von Georg Ernst Hofmann.

Der Schulze - Bass
Lieschen, seine Tochter - Sopran
Anton, ihr Bräutigam - Tenor
Der Amtmann - Bass
Franz und Friedrich Spiess, Invaliden - Bariton
(Franz trägt, eine Binde über das rechte, Friedrich über das linke Auge)
Landleute

Ouverture

In einem rheinischen Dorf, Beginn des 19. Jahrhundert. Vor dem Haus des Schulzen versammeln sich noch vor Sonnenaufgang Anton und seine Bekannten. Heute, an seinem Hochzeitstag, wollen sie Lieschen, seiner Braut, ein Ständchen bringen.

Introduktion

CHOR:
Verglühed sind die Sterne,
Der Morgen graut,
Die Sonne ist nicht ferne,
Erwache, o Braut!
ANTON:
Ihr Glanz wird bald bescheinen
Das hochentzückte Paar.
Auf ewig uns vereinen
Am festlichen Altar.
CHOR:
Ihr Glanz, usw.
ANTON:
Und Lieschen kann noch säumen.
Beglückte Liebe wacht;
Entsage nun den Träumen.
Da Wirklichkeit Dir lacht.

CHOR:
Und Lieschen, usw.
Verglühed sind, usw.

Endlich kommt Lieschen aus dem Haus. Anton begrüsst sie herzlich. Er gesteht ihr mit einem Augenzwinkern, dass er nicht verstehen kann, wie sie vor ihrem grossen Tag so gut schlafen kann. Dabei hat Lieschen die ganze Nacht wach gelegen. Sie hat sich viele Gedanken gemacht. Denn schliesslich ist sie ab heute Hausfrau und hat tausend Dinge zu erledigen, den Haushalt, die Gäste und, und, und ... Anton zerstreut ihre Sorgen, er wird ihr dabei natürlich helfen. Er überreicht ihr ein Strüsschen Blumen, das er eigenhändig für sie gepflückt hat.

Duett

ANTON:
Vor dem Busen möge blühen,
Was die Liebe dir verehrt,
Aber in des Herzens Tiefe
Sei ein Plätzchen mir gewährt.
LIESCHEN:
Wenn schon lange welkt das Strüsschen
Vor der ewig treuen Brust,
lebe noch im Herzensgrunde
Der Geliebte. meine Lust.

LIESCHEN, ANTON:
Liebe trotz dem Elementen,
Sie. die eine Welt sich schafft.
Freude lehrt sie neue Freude;
Leiden giebt sie Riesenkraft.

LIESCHEN:
Seufzend zählte ich die Tage,
Ach! Die böse Zeit sie schlich;
Tage wurden mir zu Jahren,
Denn nach Stunden zählte ich.

ANTON:
Seufzend zählte ich die Stunden,
Ach! Sie hatten Tagesfrist;
Jenem wachsen sie zu Jahren,
Der sie nach Sekunden misst.

LIESCHEN. ANTON:
Doch wohl uns, wir sind am Ziele
Sie verstrich, die lange Zeit.
O Himmel, jetzt gib unsern Tagen
Dauer einer Ewigkeit.

Zufrieden beobachtet der Schulze das junge Glück, als er aus dem Haus kommt. Anton kann sich die Frage nicht verkneifen, warum er bis zum achtzehnten Geburtstag von Lieschen warten musste, ehe er sich mit seiner Tochter verloben darf. Der Schulze hat den Hochzeitstag nicht aus einer Laune heraus so lange verzögert, sondern er musste es tun. Am Tag als Lieschen geboren wurde, besuchte ihn sein Nachbar Spiess. Er wollte sich ein bisschen in der Welt umsehen und ausserdem seinen Zwillingsbruder suchen. Um vor seiner Abreise noch etwas Gutes zu tun, übernahm er die Patenschaft des neugeborenen Lieschen. Für sie hinterlegte er tausend Taler als Brautgeld. Wenn er nach achtzehn Jahren nicht in das Dorf zurückkehren würde, sollte Lieschen das Geld bekommen. Wenn er aber doch wiederkommt, wollte er sie zur Frau nehmen. Der Schulze weiss aus sicherer Quelle, dass beide Brüder im Krieg gefallen sind. Er will sofort mit Anton zum Amtmann, um das Geld abzuholen. Der Krieg hat doch auch eine guten Seiten, denkt Lieschen.

Arie

LIESCHEN:
Der Vater mag wohl immer Kind mich nennen,
Ich weiss; dass ich kein Kind mehr bin;
Wo wäre denn mein kindlich froher Sinn?
Der Busen glüht, die Wange fühl' ich brennen,
Ich weiss, ich weiss, usw.

Sonst flog ich, kaum von Vögeln zu erreichen
Und sang mein Lied wie sie aus froher Brust.
Doch jetzt, der Schnecke gleich, sieht man mich schleichen,
Und Seufzer schwellen mir die Brust;
Ich weiß, usw.

Sonst hörte ich mein Taubenpärchen girren,
Ich sah die Zärtlichen und freute mich.
Doch jetzt, ihr süsses Spiel kann mich verwirren;
Ich fühle, o was fühle ich?

Diese Sehnsucht, dieses Ahnen,
Dieses Brennen, dies Wohl und Weh
Fühlt nicht des Kindes froher Sinn.

Der Vater mag wohl immer Kind mich nennen,
Ich weiss, dass ich kein Kind mehr bin.
Kind? Ich weiss, dass ich, usw.

Franz Spiess tritt auf. Endlich hat er es geschafft, endlich ist er zu Hause. Nach einer anstrengenden Reise zu Fuss ist er in seinem Heimatdorf angekommen. Seefahrten sind doch sehr viel angenehmer. Der Schulze, der gerade vom Amtmann kommt, sieht diesen merkwürdigen Fremden erstaunt an. Kriegerisch, ja geradezu gefährlich sieht er aus mit seiner Binde um das rechte Auge. Der Schulze hat eine seltsame Ahnung. Sie

bestätigt sich, als der Fremde sich vorstellt: Franz Spiess! Der alte Nachbar erzählt von seinen Abenteuern, von zehn Stürmen auf den Weltmeeren, drei Schiffbrüchen, von der Explosion auf einem Schiff, wie Korsaren ihn nach Algier verkauften. Seinen Bruder Friedrich hatte er bei diesen Reisen allerdings nicht gefunden. Der Schulze kann es nicht begreifen, dass Franz nach all diesen Abenteuern noch lebt. Hätte er nicht ertrinken können? Hätte er nicht ersticken können? Oder von den Korsaren abgemurkst werden?

Arie

FRANZ:

Mag es stürmen, donnern, blitzen,
Öffnen mag die See den Schlund.
Auf der Wasserberge Spitzen
Und des Meeres tiefstem Grund
Zeigt der Schiffer hohen Mut.
Trotzen der erzürnten flut.

Schwankend, doch mit Pfeileisschnelle
Fliegt das leichte Bretterhaus.
Auf die schaumbedeckte Welle
Blickt der Seeheld kühn hinaus;
Und befiehlt mit festem Wort,
Steuert in den sichern Port.

Aber Franz ist nicht zurückgekommen, um von seinen Abenteuern zu erzählen, Er möchte jetzt seine Braut sehen. Der Schulze zögert, will Lieschen erst vorbereiten, sonst wird sie bestimmt ohnmächtig. Doch für Ausflüchte ist es zu spät. Lieschen ist neugierig geworden, wer sich draussen so laut unterhält, und ist aus dem Haus gekommen. Franz kann sich vor Begeisterung kaum halten. Was für ein schönes Mädchen! Ohne ein Wort zu sagen, geht er auf Lieschen zu und will sie küssen. Lieschen aber will keinen Kuss von diesem hässlichen Menschen und wehrt sich.

Anton sieht, wie sich ein Fremder an Lieschen heranmacht und wirft sich zwischen die beiden. Franz weiss nicht, was dieser Kerl will. Er wird ja noch seine Braut küssen dürfen. Anton sieht den Schulzen fragend an. Der gibt kleinlaut zu, dass der alte Nachbar Spiess zurückgekehrt ist. Auch Franz beginnt zu begreifen.

Quartett

FRANZ:

Zu rechter Zeit bin ich gekommen,
Zu spät vielleicht, es scheint zu spät.

SCHULZE:

Er deutete sich zu seinem frommen,
Was warnend ihm vor Augen steht.

LIESCHEN:

Ich stehe, wie vom Blitz getroffen,
Der böse Spiess, weh' uns, er kam.

ANTON:

Verzage nicht, o lass uns hoffen,
Dein Anton bleibt dein Bräutigam.

LIESCHEN, ANTON:

Im Sturme lass uns mutig steh'n,
Wer trennt treue Herzen?

FRANZ:

Wie zärtlich dort die Täubchen stehen,
Bin ich der Bräutigam, ist's er?

SCHULZE:

Wie wird es mit der Hochzeit geh'n?
Ist jener Bräutigam, 'ist's er?

LIESCHEN, ANTON:

Dass wir uns lieben, mag er ja sehen,
Der Störenfried, der Satan der.

FRANZ:

Wie mitleidvoll sie auf mich sehen,
Die Schelmin die, der Satan der.

SCHULZE:

In Luft und Meer kann er besteh'n,
Aus Algier kommt er glücklich her.

Franz ist mit seiner Geduld am Ende. Hat er die lange Reise gemacht, um mit anzusehen, wie ein Fremder mit seiner Braut turtelt? Dem Schulzen bleibt schliesslich nichts anderes übrig, als in die Offensive zu gehen. Er erklärt Franz, dass sich Lieschen und Anton lieben und heute Abend die Verlobung sein wird. Die wird sein, da ist sich auch Franz sicher, und zwar mit ihm als Bräutigam. Er besteht auf seine Rechte. Lieschen und Anton erlaubt er noch Abschied voneinander zu nehmen. Während er jetzt zum Amtmann geht, um mit ihm über sein Vermögen zu reden, soll der Schulze ihm ein Frühstück machen. Alle sind froh, als dieser widerliche Mensch gegangen ist. Sie fragen sich, wie die Sachen nur enden wird. Der Schulze sieht fast keine andere Möglichkeit, als dass Lieschen Spiess heiratet. Gegen ihn, der so viele Abenteuer bestanden hat, kann kein Mensch etwas unternehmen. Anton will sich diesem Schicksal nicht fügen. Lieber soll das ganze Dorf gegen diesen Spiess rebellieren. Und Lieschen will eher sterben, als diesen groben Menschen heiraten.

Szenenwechsel: Franz' Zwillingsbruder Friedrich tritt auf. Freudig erregt sieht sich Friedrich Spiess im Dorf um. Er kann es kaum begreifen, dass er wieder zu Hause ist.

Arie

FRIEDRICH:

Liebe, teure Muttererde,
Sieh' dein Kind, es kehrt zurück,
Nur am heimatlichen Herde
Fühlt man ganz des Lebens Glück.
Hütten, Hügel, Sträucher, Bäume,
Alte Freunde, steht ihr hier;
Himmelswonne, süsse Träume,
Meine Jugend zeigt ihr mir.

Wo dem neugebor'nen Knaben
Einst die Sonne hat gelacht,
Hier soll man auch mich begraben,
Ist mein Tagewerk vollbracht.

Oft hat Friedrich an sein Heimatdorf gedacht. Als er schwer verwundet war und lange Jahre im Gefangenschaft verbracht hat, hielt ihn der Gedanke an sein Dorf aufrecht. Der Tod seiner Frau und der Verlust seines Zwillingsbruders werden in der Heimat sicher leichter zu ertragen sein. Mit einer gespielten guten Laune kommt der Schulze mit dem Frühstück aus dem Haus und grüsst Spiess freundlich. Dass er einen anderen Spiess vor sich hat, merkt er nicht. Doch er wundert sich über seine Freundlichkeit. Vielleicht ist er ja doch gar nicht so übel, wie er sich aufführt. Friedrich ist gerührt über diesen herzlichen Empfang, mit einem spontanen Frühstück hat er nicht gerichtet. Vor Freude umarmt er den Schulzen. Aus Friedrichs Erzählungen wird er nicht schlau. Hatte dieser Spiess ihm vorher von seinen Abenteuern auf See erzählt, berichtet er ihm nun von einer Schlacht im Wald. Lieber nicht daran rühren, denkt der Schulze. Der Mann scheint durch seine Kriegsverletzungen wohl wirt im Kopf zu sein. Er will ihn nicht weiter reizen. Gern hört er, dass Spiess nun in Ruhe und Frieden in seinem Heimatdorf leben möchte. Bevor der Schulze wieder ins Haus geht, lädt er ihn ein, bei ihm zu wohnen. Friedrich weiss nicht, wie er die Grosszügigkeit verdient hat. Es fehlt nur noch, denkt er, dass eine Jungfrau kommt und ihn heiraten möchte.

Und da kommt auch schon eine. Lieschen hat von ihrem Vater erfahren, dass Spiess ganz handzahn geworden ist, und möchte mit ihm reden. Sie spricht von ihrer Liebe, die man doch nicht einfach ignorieren kann und dass die Hochzeit doch stattfinden muss. Ganz so eilig findet Friedrich die Sache allerdings nicht, und eigentlich hat er überhaupt nicht vor, noch einmal zu heiraten. Schliesslich hat er schon einen erwachsenen Sohn. Als Lieschen von Anton schwärmt, schöpft er Hoffnung und verspricht ihr bei seiner Soldatenehre, alles zu tun, damit sie diesen Anton heiraten kann. Friedrich ist erleichtert, der Kelch wäre noch einmal an ihm vorübergegangen. Schnell rennt Lieschen zu Anton, um ihm die Neuigkeiten zu berichten.

Während Friedrich noch an das arme Lieschen denkt, kommt der Amtmann mit vielen Verbeugungen auf ihn zu. Umständlich beglückwünscht er

friedrich zu seinen grossen Heldentaten, die er im Krieg vollbracht hat, und spricht ihm sein Beileid über den Tod seines Bruders aus. Er ist gekommen, um Spiess sein Vermögen von 1200 Talern auszuhändigen. Friedrich stutzt, kann es sich nur so erklären, dass es sich dabei um das Erbe seines Bruders handelt und quittiert den Betrag. Anton glaubt es kaum. Ist es wirklich wahr, was Lieschen ihm gerade erzählt hat? Spiess hat auf sie verzichtet und nun können sie beide heiraten.

Duett

LIESCHEN:

Nur Dir will ich gehören,
Bestehen soll der Schwur.

ANTON:

Und unser Glück nicht stören
Des kleinsten Zweifels Spur.

LIESCHEN, ANTON:

Dem Schützer freuer Seelen
Sei süsser Dank geweiht.
Bei dir, was kann mir fehlen?
Was fehlt der Seligkeit?

Wütend beobachtet Franz, wie innig Lieschen und Anton, beieinander sitzen. Lieschen freut sich, den vermeintlich neuen Freund wiederzusehen und begrüsst ihn herzlich. Das stimmt Franz versöhnlicher. Anton soll es von Spiess persönlich hören, dass er auf Lieschen verzichtet, und sie bittet Spiess, es ihm zu sagen. Sie fällt aus allen Wolken, als Franz darauf besteht, sie zu heiraten.

Terzett

LIESCHEN:

Wagen Sie, Ihr Wort zu brechen?

ANTON:

Nicht, erfüllen sein Versprechen.

LIESCHEN:

Sieht dem Ehrenmann dies gleich?

ANTON:

Herr! Das ist ein schlechter Streich.

FRANZ:

Schweiget, ihr macht schlechte Streiche!

Wer versprach, wer gab sein Wort?

Auseinander; Lieschen, weiche,

Teufelsjunge, pack dich fort!

ANTON:

Nichts soll mich von Lieschen trennen,

Sehen Sie, ich fürchte nicht.

LIESCHEN:

Darf Soldat sich jener nennen,

Der das Wort der Ehre bricht?

FRANZ:

Alle Wetter! Wollt ihr schweigen?

Trennet euch, noch ist es Zeit.

Den Soldaten euch zu zeigen

Ist der tapfere Spiess bereit.

LIESCHEN:

Anton...

ANTON:

Lieschen...

LIESCHEN, ANTON

... lass uns Abschied nehmen

Nur für einen Augenblick.

FRANZ

Wollt ihr ewig Abschied nehmen?

Bursche geh', komm' nie zurück.

LIESCHEN:

Seine Wut will ich bezähmen,

Geh', sein Fieber kehrt zurück.

ANTON:

Doch, des Tollen Wut zu zähmen,

Kehrt dein Retter bald zurück.

FRANZ:

Meine Wut kann nichts bezähmen,

Eilst du nicht im Augenblick.

(Anton entfernt sich).

Franz lässt sich jedoch nicht beruhigen. Seine Beleidigungen machen nun auch Lieschen wütend. Spiess solle ja nicht Antons Stärke unterschätzen, in ihm schlummern Kräfte, die sie. Lieschen, nur zu wecken brauche. Überhaupt sei das ganze Dorf bereit, gegen diesen Schurken zu kämpfen. Voller Zorn verschwindet sie ins Haus. Franz wundert sich über ihr Temperament, noch mehr wundert er sich, dass er sich nicht gewehrt hat.

Der Schulze will noch einmal versuchen, mit Spiess zu reden. Doch sein Zustand scheint wirklich bedenklich zu sein, denn er kann sich nicht daran erinnern, gerade gefrühstückt zu haben und erst recht nicht, dass er auf Lieschen verzichtet hat. Für den Schulze ist die Sache eindeutig: das sind die Folgen der Kriegsverletzungen. Jemandem mit einem so bedenklichen gesundheitlichen Zustand kann er nicht seine Tochter geben. Franz versteht überhaupt nichts. Mittlerweile hält er das ganze Dorf für wahnsinnig. Hastig kommt der Amtmann auf Franz zu. Ein Fehler hat sich bei der Übergabe des Geldes eingeschlichen. Franz weiss überhaupt nicht, von was dieser Amtmann redet, er hat ihn nie im Leben gesehen. Er wittert Betrug. Die Leute wollen ihn um sein Vermögen bringen!

Der Amtmann droht ihm mit seiner staatlichen Gewalt. Für den Schulzen ist er nur ein weitere Beweise: dieser Spiess ist verrückt. Lieschen kommt neugierig aus dem Haus, als gerade Anton mit Bauern aus dem Dorf erscheint. Der Schulze nutzt die Gelegenheit, um vor dem Amtmann öffentlich zu erklären, dass er seine Tochter nicht mit diesem geisteskranken Schurken verheiratet. Franz macht sich immer verdächtiger. Erst leugnet er, dass er einen Sohn hat. Dann bestreitet er, sein Geld bekommen zu haben. Ausserdem ist dem Amtmann noch etwas Verdächtiges aufgefallen. Trug er nicht vorhin eine Binde um das linke Auge, nicht wie jetzt um das rechte. Dafür gibt es nur eine Erklärung: Er ist ein Spion!

Quintett und Chor

AMTMANN:

Packt ihn, führt ihn vor Gericht!

BAUERN:

Packt ihn, uns entkömmt er nicht!

FRANZ:

Haltet, mich bezwingt ihr nicht!

BAUERN:

Bringt ihn vor Gericht!

LIESCHEN, ANTON, SCHULZE:

Haltet, hört was Klugheit spricht.

lasst ihn friedlich von hier wandeln,

Wenn er frei entsagt der Braut;

Nach Gefallen mög' er handeln ...

LIESCHEN:

...ist mir Anton angetraut.

ANTON:

... ist mir Lieschen angetraut.

SCHULZE:

... ist das junge Paar getraut.

FRANZ:

Alle Wetter! Wollt ihr schweigen?

Fest bestimmt bleibt meine Wahl.

Über Berge soll ich steigen,

Laufen soll ich noch einmal?

Nein, der Braut entsag' ich nicht!

LIESCHEN, ANTON, SCHULZE:

Nicht? So führt ihn vor Gericht!

SCHULZE:

Wer ersetzt zwölfhundert Thaler?

Wichtig Gold bezahlte ich.

Wer verbürgt sich, wer ist Zahler?

Niemand zahlt, verbürgert sich.

AMTMANN:

Wohl, so führt ihn vor Gericht! Packt ihn, usw.

FRANZ:

Haltet, mich bezwingt, usw.

BAUERN:

Packt ihn, usw.

Franz Spiess wird mit Gewalt abgeführt. Alle entfernen sich bis auf Lieschen und den Schulzen. Ob er nun freiwillig verzichtet oder vor Gericht gestellt wird, ist Lieschen egal, Hauptsache, sie ist ihn los. Was sollte sie auch mit einem geistig verwirrten Menschen, der am Abend vergisst, dass er sie am Morgen geheiratet hat? Doch was ist das? Spiess ist den Bauern entkommen. In aller Seelenruhe geht er ihnen entgegen, einen grossen Geldsack in der Hand.

Friedrich ist wegen des Lärms neugierig geworden und will sich umsehen, was im Dorf los ist. Der Schulze kann es nicht begreifen, warum Spiess so ein Schurke ist. Warum will er den Amtmann um zwölfhundert Taler betrügen? Warum verleugnet er seinen Sohn? Und warum verbindet er mal das rechte Auge und mal das linke? Spiess soll endlich seine Taten bekennen, fordert ihn der Schulze auf. Friedrich versteht nicht, was er von ihm will.

Anton kommt mit einer guten Nachricht. Franz Spiess hat öffentlich vor Gericht auf Lieschen verzichtet. Wie beiläufig fragt er Spiess nach seinem Namen. Als er mit Friedrich Spiess antwortet, bestätigt sich, dass alles nur ein Irrtum war. Die Unterschrift unter der Quittung des Amtmanns hat alles aufgeklärt. Beide Spiesse leben noch und beide sind hier im Dorf. Die Brüder fallen sich vor Freude in die Arme. Das ganze Dorf freut sich, dass sich die beiden Brüder nach langen Jahren wieder gefunden haben. Und sie freuen sich für das Brautpaar Lieschen und Anton. Sie lassen die vier hochleben.

Schlusschor

Die Brüder haben sich gefunden,
O seht das frohe Brüderpaar!
O seht, o seht die Liebenden vereinet,
Geleitet sie zum Traualtar!
Hoch leben Bräutigam und Braut!
Die Brüder leben hoch!

CD53

POLYPHONIC SONGS

Gesang der Geister über den Wassern

Des Menschen Seele
gleich dem Wasser,
vom Himmel kommt es,
zum Himmel steigt es,
und wieder nieder zur Erde
muss es,
ewig wechselnd,
ewig, ewig wechselnd.
Strömt von der hohen steilen
Felswand der reine Strahl,
dann stäubt er lieblich
in Wolkenwellen
zum glatten Fels,
und leicht empfangen
wallt verschleiernd,
leis rauschend
zur Tiefe nieder,
und leicht empfangen wallt er
verrauschend
zur Tiefe nieder.
Ragen Klippen
dem Sturz entgegen,
schäumt er unmutig
stufenweise
schäumt er unmutig
zum Abgrund.
Im flachen Beete
schleicht er
das Wiesental hin,
und in dem glatten See,
in dem glatten See

weiden ihr Antlitz alle,
alle Gestirne.
Wind ist der Welle
lieblicher Buhle,
Wind mischt von Grund aus
schäumende Wogen,
Seele des Menschen,
wie gleichst du dem Wasser.
Schicksal des Menschen,
wie gleichst du dem Wind,
wie gleichst du dem Wind.

Trinklied

1. Brüder, unser Erdenwallen
ist ein ew'ges Steigen,
Fallen,
bald hinauf
und bald hinab.
In dem drängenden
Gewühle
gibt's der Gruben
gar so viele,
und die letzte ist das Grab.
Darum, Brüder, schenkt ein,
muß es schon gesunken
sein,
sinken wir
berauscht von Wein.

2. Einem ist der Wurf
gelungen,
hat sich hoch
emporgeschwungen,
doch das Glück
war nur ein Ball;
seht, je kräft'ger
man ihn schlaget
und je höher
er sich waget,
desto tiefer ist sein Fall.
Darum Brüder,
schenket ein,
muß es schon
gefallen sein,
fallen wir
berauscht vom Wein.

3. Einmal muß der Mensch
im Leben
sich dem blinden Gott
ergeben,
's fährt ihm Amor
durch den Sinn;
und dann muß er
schrecklich büßen,
seufzend sinkt er
zu den Füßen
der erwählten Königin.
Laßt euch nicht
mit Weibern ein,
muß es schon
gesunken sein,
sinken wir
berauscht vom Wein.

Die Geselligkeit (Lebenslust)

1. Wer Lebenslust fühlet,
der bleibt nicht allein,
allein sein ist öde,
wer kann sich da freu'n
Im traulichen Kreise,
beim herzlichen Kuss,
beisammen zu leben,
ist Seelengenuss.

2. Das lehrt uns der Tauber,
für Liebe und Lust
Erhebt sich dem Täubchen
die seidene Brust;
Es girret der Tauber,
er lehret im Kuss
Beisammen zu leben
sei Herzengenuss

3. Geselligkeit fesselt
die ganze Natur,
In Lüften, im Wasser,
auf lachender Flur.
Er selber gebot es,
der alles erschuf,
Beisammenzuleben
ist Menschenberuf.

4. Dem folget ihr Guten
und singet nicht mehr
Die Einsamkeit wäre
nicht öde, nicht leer.
Alleinsein
erzeuget nur
Sehnsucht
und Schmerz,
Beisammen zu leben
befriedigt das Herz.

Das Dörfchen

Ich rühme mir
mein Dörfchen hier,
denn schön're Augen
als rings umher
die Blicke schauen,
blüh'n nirgends mehr.
Dort Ahrenfelder
und Wiesengrün,
dem blaue Wälder
die Grenze ziehn,
an jener Höhe die Schäferei
und in der Nähe
mein Sorgenfrei.
So nenn' ich meine Geliebte
meine kleine Einsiedelei,
worin ich lebe
zur Lust erweckt
die ein Gewebe von Ulm' und
Rebe grün überdeckt.
Dort kränzen Schlehen
die braune Kluft,
und Pappeln wehen
in blauer Luft.
Mit sanftem Rieseln
schleicht hier gemach
auf Silberkiesein
ein heller Bach,
fließt unter den Zweigen,
die über ihn
sich wölbend neigen,
bald schüchtern hin.

Läßt bald im Spiegel
den grünen Hügel,
wo Lämmer gehn,
des Ufers Büschchen
und alle Fischchen
im Grunde sehn.
Da gleiten Schmerlen
und blasen Perlen
ihr schneller Lauf
geht bald hernieder,
bald herauf
zur Fläche wieder,
bald zur Fläche wieder.
O Seligkeit,
daß doch die Zeit
dich nie zerstöre,
mir frisches Blut
und frohen Mut
stets neu gewähre.
O Seligkeit, o Seligkeit.

Der Tanz

Es redet
und träumet die Jugend
so viel von Tanzen,
Galoppen, Gelagen,
auf einmal erreicht sie
ein trüglisches Ziel,
da hört man sie seufzen
und klagen
Bald schmerzet der Hals,
und bald schmerzet die, Brust,
verschwunden ist alle
die himmlische Lust.
Nur diesmal noch kehrt
mir Gesundheit zurück
so flehet vom Himmel
der hoffende Blick.

Ständchen

Zögernd, leise,
in des Dunkels
nächt'ger Hülle
sind wir hier, sind wir hier.
Und den Finger
sanft gekrümmt,
leise, leise pochen wir
an des Liebchens
Kammertür.
Doch nun steigend,
schwellend, schwellend,
hebend, mit vereinter Stimme
laut,
rufen aus wir hochvertraut:
schlaf du nicht,
wenn der Neigung Stimme
spricht.
Sucht ein Weiser
nah und ferne
Menschen einst
mit der Laterne,

wie viel selt'ner dann als Gold
Menschen uns geneigt
und hold,
drum wenn Freundschaft,
Liebe spricht
schlaf du nicht,
wenn Liebe spricht,
wenn Liebe spricht, Freundin,
Liebchen schlaf du nicht.

Aber was in allen Reichen
wär der Schlummer
zu vergleichen?
Drum statt Worten
und statt Gaben
sollst du nun
auch Ruhe haben,
noch ein Grüßchen,
noch ein Wort,
es verstummt
die frohe Weise,
leise, leise schleichen wir,
ja schleichen wir
uns wieder fort.

Gondelfahrer

Es tanzen Mond und Sterne
den flücht'gen Geisterreih'n
wer wird
von Erdensorgen befangen
immer immer sein?
Du kannst
in Mondesstrahlen nun,
meine Barke, wallen,
und aller Schranken los
wiegt dich
des Meeres Schloss,
in Mondesstrahlen nun,
meine Barke, wallen,
der Schranken los
wiegt dich
des Meres Schloss,
der Schranken los wiegt dich,
wiegt dich
des Meeres Schloss.
Vom Markusturme
tönte der Spruch
der Mitternacht,
sie schlummern friedlich alle,
und nur der Schiffer wacht.

Nachtgesang im Walde

Sei uns stets begrüßt,
o Nacht!
aber doppelt hier im Wald,
wo dein Aug'
verstohl'ner lacht,
wo dein Fußtritt leiser hallt!
Auf der Zweige
Laubpokale gießest
du dein Silber aus;
hängst den Mond
mit seinem Strahle
uns als Lamp' ins Blätterhaus,
Säuselnde Lüftchen
sind deine Reden,
spinnende Strahlen
sind deine Fäden,
was nur dein Mund
beschwichtigend traf,
senket das Aug'
und sinket in Schlaf!
Und doch, es ist
zum Schlafen zu schön,
drum auf! und weckt
mit Hörnergetön,
mit hellerer Klänge
Wellenschlag,
was früh betäubt
im Schlummer lag,
auf! auf! auf!

Es regt in den Lauben
des Waldes sich schon,
die Vöglein, sie glauben,
die Nacht sei entflohn,
die wandernden Rehe
verlieren sich zag,
sie wännen,
es gehe schon bald
an den Tag,
die Wipfel des Waldes
erbrausen mit Macht,
vom Quell her erschallt es,
als wär' er erwacht!
Und rufen wir im Sange:
"Die Nacht
ist im Walde daheim!"
So ruft auch Echo lange:
"Sie ist im Walde daheim!"
Drum sei uns doppelt hier
im Wald begrüßt,
o holde, holde Nacht,
wo alles,
was dich schön uns malt,
uns noch weit schöner lacht,
o holde Nacht!

Nachthelle

Die Nacht ist heiter
und ist rein,
im allerhellsten Glanz,
die Häuser schau
verwundert drein,
stehn übersilbert ganz.
In mir ist's hell so wunderbar,
so voll und übertoll
und waltet drinnen
frei und klar
ganz ohne Leid und Groll.
Ich fass'
in meinem Herzenshaus
nicht all das reiche Licht,
es will hinaus, es muß hinaus,
die letzte Schranke bricht,
es will hinaus, es muß hinaus,
die letzte Schranke bricht.
Die Nacht ist heiter
und ist rein,
im allerhellsten Glanz,
die Häuser schau
verwundert drein,
stehn übersilbert ganz.
Die Nacht ist heiter
und ist rein,
im' allerhellsten Glanz.

Sehnsucht

Nur wer die Sehnsucht kennt,
weiß, was ich leide!
Allein und abgetrennt
von aller Freude,
seh ich an's Firmament
nach jener Seite.
Ach!
der mich liebt und kennt,
ist in der Weite,
Es schwindelt mir, es brennt
mein Eingeweide,
nur wer die Sehnsucht kennt,
weiß, was ich leide!

Die Nacht

Wie schön bist du,
freundliche Stille,
himmlische Ruh'!
Sehet, wie die klaren Sterne
wandeln
in des Himmels Auen
und auf uns
herniederschauen,
schweigend, schweigend
aus der blauen Ferne.
Wie schön bist du,
freundliche Stille,
himmlische Ruh'!
Schweigend naht
des Lenzes Milde
sich der Erde
weichem Schoß,
kränzt den Silberquell
mit Moos und mit Blumen
die Gefilde.

Die Allmacht

Groß ist Jehova, der Herr.
Groß ist Jehova,
groß ist der Herr.
Groß ist der Herr,
denn Himmel und Erde
verkünden seine Macht!
Du hörst sie
im brausenden Sturm,
du hörst sie
in des Waldstroms
laut aufrausehendem Ruf.
Groß ist Jehova,
groß ist der Herr,
denn Himmel und Erde
verkünden seine Macht.
Du hörst sie
in des grünenden Waldes
Gesäusel,
du siehst sie
in wogender Saaten Gold,
in des grünenden Waldes
Gesäusel,
siehst sie
in wogender Saaten Gold,
in lieblicher Blumen
glühendem Schmelz,
im Glanz
des sternebesäeten
Himmels.
Furchtbar tönt sie
im Donnergroll
und flammt mit des Blitzes
schnell hinzuckendem
Flug.
Doch kündet
das pochende Herz
dir fühlbarer
noch Jehovas Macht,
des ewigen Gottes,
blickst du flehend,
flehend empor,
und hoffst auf Huld,
auf Huld und Erbarmen;
Groß ist Jehova, der Herr.
Groß ist Jehova,
groß ist der Herr.
Groß ist Jehova, der Herr,
denn Himmel und Erde

verkünden seine Macht.
Groß ist der Herr,
denn Himmel und Erde
verkünden seine Macht.
Groß ist Jehova, der Herr.
Groß ist Jehova, der Herr!

Gott in der Natur

Groß ist der Herr,
groß ist der Herr!
Die Himmel ohne Zahl
sind Säle seiner Burg,
sein Wagen Sturm
und donnerndes Gewölk
und Blitze, und Blitze,
und Blitze sein Gespann.
Groß ist der Herr,
groß ist der Herr.
Die Morgenröth'
ist nur ein Widerschein
von seines Kleides Saum,
und gegen seinen Glanz
ist Dämmerung der Sonne
flammend Licht.
Er sieht mit gnäd'gem Blick
zur Erd' herab,
sie grünet, blüht, sie grünet,
blüht und lacht.
Er schildt,
es fährt Feuer
vom Felsen auf,
und Meer und Himmel bebt,
Lobt den Gewaltigen,
den großen Herrn,
ihr Lichter seiner Burg,
ihr Sonnenheere
flammt zu seinem Ruhm,
ihr Erden singt sein Lob,
lobt den Gewaltigen,
ihr Lichter, ihr Sonnen,
singt sein Lob.
singt sein Lob.

CD54

WINTERREISE

Texts by Wilhelm Müller

1. Gute Nacht

Fremd bin ich eingezogen,
fremd zieh' ich wieder aus.
Der Mai war mir gewogen
mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
die Mutter gar von Eh', –
nun ist die Welt so trübe,
der Weg gehüllt in Schnee.
Ich kann zu meiner Reisen
nicht wählen mit der Zeit;
muß selbst den Weg mir weisen
in dieser Dunkelheit.
Es zieht ein Mondenschatten
als mein Gefährte mit,
und auf den weißen Matten
such' ich des Wildes Tritt.
Was soll ich länger weilen,
daß man mich trieb' hinaus?
Laß irre Hunde heulen
vor ihres Herren Haus!
Die Liebe liebt das Wandern –
Gott hat sie so gemacht –
von Einem zu dem Andern,

fein Liebchen, gute Nacht!
 Will dich im Traum nicht stören,
 wär' schad' um deine Ruh',
 sollst meinen Tritt nicht hören –
 sacht, sacht die Türe zu!
 Schreib' im Vorübergehen
 ans Tor dir: gute Nacht,
 damit du mögest sehen,
 an dich hab' ich gedacht.

2. Die Wetterfahne

Der Wind spielt mit der Wetterfahne
 auf meines schönen Liebchens Haus.
 Da dacht' ich schon in meinem Wahne,
 sie piff den armen Flüchtling aus.
 Er hätt' es eher bemerken sollen,
 des Hauses aufgestecktes Schild,
 so hätt' er nimmer suchen wollen
 im Haus ein treues Frauenbild.
 Der Wind spielt drinnen mit den Herzen
 wie auf dem Dach, nur nicht so laut.
 Was fragen sie nach meinen Schmerzen?
 Ihr Kind ist eine reiche Braut.

3. Gefror'ne Tränen

Gefror'ne Tropfen fallen
 von meinen Wangen ab:
 Ob es mir denn entgangen,
 daß ich geweinet hab'?
 Ei Tränen, meine Tränen,
 und seid ihr gar so lau,
 daß ihr erstarrt zu Eise,
 wie kühler Morgentau?
 Und dringt doch aus der Quelle
 der Brust so glühend heiß,
 als wolltet ihr zerschmelzen
 des ganzen Winters Eis!

4. Erstarrung

Ich such' im Schnee vergebens
 nach ihrer Tritte Spur,
 wo sie an meinem Arme
 durchstrich die grüne Flur.
 Ich will den Boden küssen,
 durchdringen Eis und Schnee
 mit meinen heißen Tränen,
 bis ich die Erde seh'.
 Wo find' ich eine Blüte,
 wo find' ich grünes Gras?
 Die Blumen sind erstorben,
 der Rasen sieht so blaß.
 Soll denn kein Angedenken
 ich nehmen mit von hier?
 Wenn meine Schmerzen schweigen,
 wer sagt mir dann von ihr?
 Mein Herz ist wie erstorben,
 kalt starrt ihr Bild darin:
 Schmilzt je das Herz mir wieder
 fließt auch ihr Bild dahin.

5. Der Lindenbaum

Am Brunnen vor dem Tore,
 da steht ein Lindenbaum:
 Ich träumt' in seinem Schatten
 so manchen süßen Traum.
 Ich schnitt in seine Rinde
 so manches liebe Wort;
 es zog in Freud' und Leide
 zu ihm mich immer fort.
 Ich muß' auch heute wandern
 vorbei in tiefer Nacht,

da hab' ich noch im Dunkel
 die Augen zugemacht.
 Und seine Zweige rauschten,
 als riefen sie mir zu:
 Komm her zu mir, Geselle,
 hier find'st du deine Ruh'!
 Die kalten Winde bliesen
 mir grad' ins Angesicht,
 der Hut flog mir vom Kopfe,
 ich wendete mich nicht.
 Nun bin ich manche Stunde
 entfernt von jenem Ort,
 und immer hör' ich's rauschen:
 Du fändest Ruhe dort!

6. Wasserflut

Manche Trän' aus meinen Augen
 ist gefallen in den Schnee;
 seine kalten Flocken saugen
 durstig ein das heiße Weh.
 Wenn die Gräser sprießen wollen,
 weht daher ein lauer Wind,
 und das Eis zerspringt in Schollen,
 und der weiche Schnee zerrinnt.
 Schnee, du weißt von meinem Sehnen:
 Sag', wohin doch geht dein Lauf?
 Folge nach nur meinen Tränen,
 nimmt dich bald das Bächlein auf.
 Wirst mit ihm die Stadt durchziehen,
 muntre Straßen ein und aus:
 Fühlst du meine Tränen glühen,
 da ist meiner Liebsten Haus.

7. Auf dem Flusse

Der du so lustig rauschtest,
 du heller, wilder Fluß,
 wie still bist du geworden,
 gibst keinen Scheidegruß!
 Mit harter, starrer Rinde
 hast du dich überdeckt,
 liegst kalt und unbeweglich
 im Sande ausgestreckt.
 In deine Decke grab' ich
 mit einem spitzen Stein
 den Namen meiner Liebsten
 und Stund und Tag hinein:
 Den Tag des ersten Grußes,
 den Tag, an dem ich ging;
 um Nam' und Zahlen windet
 sich ein zerbroch'ner Ring.
 Mein Herz, in diesem Bache
 erkennst du nun dein Bild?
 Ob's unter seiner Rinde
 wohl auch so reißend schwillt?

8. Rückblick

Es brennt mir unter beiden Sohlen,
 tret' ich auch schon auf Eis und Schnee.
 Ich möcht' nicht wieder Atem holen,
 bis ich nicht mehr die Türme seh'.
 Hab' mich an jedem Stein gestoßen,
 so eilt' ich zu der Stadt hinaus;
 die Krähen warfen Bäll' und Schloßen
 auf meinen Hut von jedem Haus.
 Wie anders hast du mich empfangen,
 du Stadt der Unbeständigkeit!
 An deinen blanken Fenstern sangen
 die Lerch' und Nachtigall im Streit.
 Die runden Lindenbäume blühten,
 die klaren Rinnen rauschten hell,
 und ach, zwei Mädchenaugen glühten! –

Da war's gescheh'n um dich, Gesell'!
Kommt mir der Tag in die Gedanken,
möcht' ich noch einmal rückwärts seh'n,
möcht' ich zurücke wieder wanken,
vor ihrem Hause stille steh'n.

9. Irrlicht

In die tiefsten Felsengründe
lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
liegt nicht schwer mir in dem Sinn.
Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel:
Unsre Freuden, unsre Wehen,
alles eines Irrlichts Spiel!
Durch des Bergstroms trock'ne Rinnen
wind' ich ruhig mich hinab –
jeder Strom wird's Meer gewinnen,
jedes Leiden auch sein Grab.

10. Rast

Nun merk' ich erst, wie müd' ich bin,
da ich zur Ruh' mich lege;
das Wandern hielt mich munter hin
auf unwirtbarem Wege.
Die Füße frugen nicht nach Rast,
es war zu kalt zum Stehen,
der Rücken fühlte keine Last,
der Sturm half fort mich wehen.
In eines Köhlers engem Haus
hab' Obdach ich gefunden;
doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.
Auch du, mein Herz, in Kampf und Sturm
so wild und so verwegen,
fühlst in der Still' erst deinen Wurm
mit heißem Stich sich regen!

11. Frühlingstraum

Ich träumte von bunten Blumen,
so wie sie wohl blühen im Mai;
ich träumte von grünen Wiesen,
von lustigem Vogelgeschrei.
Und als die Hähne krächten,
da ward mein Auge wach;
da war es kalt und finster,
es schrienen die Raben vom Dach.
Doch an den Fensterscheiben,
wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
der Blumen im Winter sah?
Ich träumte von Lieb' um Liebe,
von einer schönen Maid,
von Herzen und von Küssen,
von Wonne und Seligkeit.
Und als die Hähne krächten,
da ward mein Herze wach;
nun sitz' ich hier alleine
und denke dem Traume nach.
Die Augen schließ' ich wieder,
noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

12. Einsamkeit

Wie eine trübe Wolke
durch heit're Lüfte geht,
wenn in der Tanne Wipfel
ein mattes Lüftchen weht:
So zieh' ich meine Straße
dahin mit tragem Fuß,
durch helles, frohes Leben
einsam und ohne Gruß.
Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
war ich so elend nicht.

13. Die Post

Von der Straße her ein Posthorn klingt.
Was hat es, daß es so hoch aufspringt,
mein Herz?
Die Post bringt keinen Brief für dich:
Was drängst du denn so wunderlich,
mein Herz?
Nun ja, die Post kommt aus der Stadt,
wo ich ein liebes Liebchen hatt',
mein Herz!
Willst wohl einmal hinüberseh'n,
und fragen, wie es dort mag geh'n,
mein Herz?

14. Der greise Kopf

Der Reif hat einen weißen Schein
mir über's Haar gestreuet;
da glaubt' ich schon ein Greis zu sein
und hab' mich sehr gefreuet.
Doch bald ist er hinweggetaut,
hab' wieder schwarze Haare,
daß mir's vor meiner Jugend graut –
wie weit noch bis zur Bahre!
Vom Abendrot zum Morgenlicht
ward mancher Kopf zum Greise.
Wer glaubt's? Und meiner ward es nicht
auf dieser ganzen Reise!

15. Die Krähe

Eine Krähe war mit mir
aus der Stadt gezogen,
ist bis heute für und für
um mein Haupt geflogen.
Krähe, wunderliches Tier,
willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
meinen Leib zu fassen?
Nun, es wird nicht weit mehr geh'n
an dem Wanderstabe.
Krähe, laß mich endlich seh'n
Treue bis zum Grabe!

16. Letzte Hoffnung

Hie und da ist an den Bäumen
manches bunte Blatt zu seh'n,
und ich bleibe vor den Bäumen
oftmals in Gedanken steh'n.
Schau nach dem einen Blatte,
hänge meine Hoffnung dran;
spielt der Wind mit meinem Blatte,
zitt'r' ich, was ich zittern kann.
Ach, und fällt das Blatt zu Boden,
fällt mit ihm die Hoffnung ab,
fall' ich selber mit zu Boden,
wein' auf meiner Hoffnung Grab.

17. Im Dorfe

Es bellen die Hunde, es rasseln die Ketten;
es schlafen die Menschen in ihren Betten,
träumen sich Manches, was sie nicht haben,
tun sich im Guten und Argen erlaben:
Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
und hoffen, was sie noch übrig ließen,
doch wieder zu finden auf ihren Kissens.
Bellt mich nur fort, ihr wachen Hunde,
laßt mich nicht ruh'n in der
Schlummerstunde!
Ich bin zu Ende mit allen Träumen –
was will ich unter den Schläfern säumen?

18. Der stürmische Morgen

Wie hat der Sturm zerrissen
des Himmels graues Kleid!
Die Wolkenfetzen flattern
umher in mattem Streit.
Und rote Feuerflammen
zieh'n zwischen ihnen hin:
Das nenn' ich einen Morgen
so recht nach meinem Sinn!
Mein Herz sieht an dem Himmel
gemalt sein eig'nes Bild –
es ist nichts als der Winter,
der Winter kalt und wild!

19. Täuschung

Ein Licht tanzt freundlich vor mir her,
ich folg' ihm nach die Kreuz und Quer;
ich folg' ihm gern und seh's ihm an,
daß es verlockt den Wandersmann.
Ach, wer wie ich so elend ist,
gibt gern sich hin der bunten List,
die hinter Eis und Nacht und Graus
ihm weist ein helles, warmes Haus
und eine liebe Seele drin –
nur Täuschung ist für mich Gewinn!

20. Der Wegweiser

Was vermeid' ich denn die Wege,
wo die andern Wand'rer geh'n,
suche mir versteckte Stege
durch verschneite Felsenhöh'n?
Habe ja doch nichts begangen,
daß ich Menschen sollte scheu'n –
welch ein törichtes Verlangen
treibt mich in die Wüstenei'n?
Weiser stehen auf den Straßen,
weisen auf die Städte zu,
und ich wand're sonder Maßen
ohne Ruh' und suche Ruh'.
Einen Weiser seh' ich stehen
unverrückt vor meinem Blick;
eine Straße muß ich gehen,
die noch keiner ging zurück.

21. Das Wirtshaus

Auf einen Totenacker
hat mich mein Weg gebracht.
Allhier will ich einkehren,
hab' ich bei mir gedacht.
Ihr grünen Totenkränze
könnt wohl die Zeichen sein,
die müde Wand'rer laden
ins kühle Wirtshaus ein.
Sind denn in diesem Hause
die Kammern all' besetzt?
Bin matt zum Niedersinken,
bin tödlich schwer verletzt.
O unbarmherz'ge Schenke,
doch weisest du mich ab?
Nun weiter denn, nur weiter,
mein treuer Wanderstab!

22. Mut

Fliegt der Schnee mir ins Gesicht,
schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
sing' ich hell und munter.
Höre nicht, was es mir sagt,
habe keine Ohren,
fühle nicht, was es mir klagt,
Klagen ist für Toren.
Lustig in die Welt hinein
gegen Wind und Wetter!
Will kein Gott auf Erden sein,
sind wir selber Götter!

23. Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
hab' lang und fest sie angesehen;
und sie auch standen da so stier,
als wollten sie nicht weg von mir.
Ach, meine Sonnen seid ihr nicht!
Schaut andern doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei:
nun sind hinab die besten zwei.
Ging' nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

24. Der Leiermann

Drüben hinterm Dorfe
steht ein Leiermann,
und mit starren Fingern
dreht er, was er kann.
Barfuß auf dem Eise
wankt er hin und her,
und sein kleiner Teller
bleibt ihm immer leer.
Keiner mag ihn hören,
keiner sieht ihn an;
und die Hunde knurren
um den alten Mann.
Und er läßt es gehen
alles, wie es will,
dreht, und seine Leier
steht ihm nimmer still.
Wunderlicher Alter,
soll ich mit dir geh'n?
Willst zu meinen Liedern
deine Leier dreh'n?

CD55

DIE SCHÖNE MÜLLERIN (THE FAIR MILLER-MAID) D. 795, OP. 25 (1823)

Texts by Wilhelm Müller (1794-1827)

1. Das Wandern

Das Wandern ist des Müllers
Lust,
Das Wandern!
Das muss ein schlechter Müller
sein,
Dem niemals fiel das Wandern
ein,
Das Wandern.
Vom Wasser haben wir's
gelernt,
Vom Wasser!
Das hat nicht Rast bei Tag und
Nacht,
Ist stets auf Wanderschaft
bedacht,
Das Wasser.
Das sehn wir auch den Rädern
ab,
Den Rädern!
Die gar nicht gerne stille stehn,
Die sich mein Tag nicht müde
drehn,
Die Räder.
Die Steine selbst, so schwer sie
sind,
Die Steine!
Sie tanzen mit den muntern
Reihn
Und wollen gar noch schneller
sein,
Die Steine.
O Wandern, Wandern, meine
Lust,
O Wandern!
Herr Meister und Frau
Meisterin,
Lasst mich in Frieden
weiterziehn
Und wandern.

2. Wohin?

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So frisch und wunderhell.
Ich weiss nicht, wie mir wurde,
Nicht, wer den Rat mir gab,
Ich musste auch hinunter
Mit meinem Wanderstab.
Hinunter und immer weiter
Und immer dem Bache nach,
Und immer frischer rauschte
Und immer heller der Bach.
Ist das denn meine Strasse?
O Bächlein, sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.
Was sag ich denn vom
Rauschen?
Das kann kein Rauschen sein:
Es singen wohl die Nixen
Tief unten ihren Reihn.
Lass singen, Gesell, lass
rauschen
Und wandre fröhlich nach!
Es gehn ja Mühlenräder
In jedem klaren Bach.

3. Halt!

Eine Mühle seh ich blinken
Aus den Erlen heraus,
Durch Rauschen und Singen
Bricht Rädergebraus.
Ei willkommen, ei willkommen,
Süsser Mühlengesang!
Und das Haus, wie so traulich!
Und die Fenster, wie blank!
Und die Sonne, wie helle
Vom Himmel sie scheint!
Ei, Bächlein, liebes Bächlein,
War es also gemeint?

4. Danksagung an den Bach

War es also gemeint,
Mein rauschender Freund?
Dein Singen, dein Klingen,
War es also gemeint?
Zur Müllerin hin!
So lautet der Sinn.
Gelt, hab' ich's verstanden?
Zur Müllerin hin!
Hat sie dich geschickt?
Oder hast mich berückt?
Das möchte ich noch wissen,
Ob sie dich geschickt.
Nun wie's auch mag sein,
Ich gebe mich drein:
Was ich such, hab ich funden,
Wie's immer mag sein.
Nach Arbeit ich frug,
Nun hab ich genug
Für die Hände, fürs Herze
Vollauf genug!

5. Am Feierabend

Hätt ich tausend
Arme zu rühren!
Könnt ich brausend
Die Räder führen!
Könnt ich wehen
Durch alle Haine!
Könnt ich drehen
Alle Steine!
Dass die schöne Müllerin
Merkte meinen treuen Sinn!
Ach, wie ist mein Arm so
schwach!
Was ich hebe, was ich trage,
Was ich schneide, was ich
schlage,
Jeder Knappe tut mir's nach.
Und da sitz ich in der grossen
Runde,
In der stillen kühlen
Feierstunde,
Und der Meister spricht zu
allen:
Euer Werk hat mir gefallen;
Und das liebe Mädchen sagt
Allen eine gute Nacht.

6. Der Neugierige

Ich frage keine Blume,
Ich frage keinen Stern,
Sie können mir alle nicht sagen,
Was ich erfürh so gern.
Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,

Ob mich mein Herz belog.
O Bächlein meiner Liebe,
Wie bist du heut so stumm?
Will ja nur eines wissen,
Ein Wörtchen um und um.
Ja heisst das eine Wörtchen,
Das andre heisset Nein,
Die beiden Wörtchen
Schliessen die ganze Welt mir
ein.
O Bächlein meiner Liebe,
Was bist du wunderbar!
Will's ja nicht weitersagen,
Sag, Bächlein, liebt sie mich?

7. Ungeduld

Ich schnitt es gern in alle
Rinden ein,
Ich grüb es gern in jeden
Kieselstein,
Ich möcht es sä'n auf jedes
frische Beet
Mit Kressensamen, der es
schnell verrät,
Auf jeden weissen Zettel möcht
ich's schreiben:
Dein ist mein Herz und soll es
ewig bleiben.
Ich möcht mir ziehen einen
jungen Star,
Bis dass er spräch die Worte rein
und klar,
Bis er sie spräch mit meines
Mundes Klang,
Mit meines Herzens vollem,
heissem Drang;
Dann säng er hell durch ihre
Fensterscheiben:
Dein ist mein Herz und soll es
ewig bleiben.
Den Morgenwinden möcht ich's
hauchen ein,
Ich möcht es säuseln durch den
regen Hain;
Oh, leuchtet' es aus jedem
Blumenstern!
Trüg es der Duft zu ihr von nah
und fern!
Ihr Wogen, könnt ihr nichts als
Räder treiben?
Dein ist mein Herz und soll es
ewig bleiben.
Ich meint, es müsst in meinen
Augen stehn,
Auf meinen Wangen müsst
man's brennen sehn,
Zu lesen wär's auf meinem
stummen Mund,
Ein jeder Atemzug gäb's laut ihr
kund,
Und sie merkt nichts von all
dem bangen Treiben:
Dein ist mein Herz und soll es
ewig bleiben.

8. Morgengruss

Guten Morgen, schöne Müllerin!
Wo steckst du gleich das
Köpfchen hin,
Als wär dir was geschehen?
Verdriest dich denn mein Gruss
so schwer?
Verstört dich denn mein Blick
so sehr?
So muss ich wieder gehen.
O lass mich nur von ferne stehn,
Nach deinem lieben Fenster
sehn,
Von ferne, ganz von ferne!
Du blondes Köpfchen, komm
hervor!
Hervor aus eurem runden Tor,
Ihr blauen Morgensterne!
Ihr schlummertrunknen
Äugelein,
Ihr taubetrübten Blümelein,
Was scheuet ihr die Sonne?
Hat es die Nacht so gut
gemeint,
Dass ihr euch schliesst und bückt
und weint
Nach ihrer stillen Wonne?
Nun schüttelt ab der Träume
Flor
Und hebt euch frisch und frei
empor
In Gottes hellen Morgen!
Die Lerche wirbelt in der Luft,
Und aus dem tiefen Herzen ruft
Die Liebe Leid und Sorgen.

9. Des Müllers Blumen

Am Bach viel kleine Blumen
stehn,
Aus hellen blauen Augen sehn;
Der Bach, der ist des Müllers
Freund,
Und hellblau Liebchens Auge
scheint,
Drum sind es meine Blumen.
Dicht unter ihrem Fensterlein,
Da will ich pflanzen die Blumen
ein,
Da ruft ihr zu, wenn alles
schweigt,
Wenn sich ihr Haupt zum
Schlummer neigt,
Ihr wisst ja, was ich meine.
Und wenn sie tät die Äuglein zu
Und schläft in süsser, süsser Ruh,
Dann lispelt als ein
Traumgesicht
Ihr zu: Vergiss, vergiss mein nicht!
Das ist es, was ich meine.
Und schliesst sie früh die Laden
auf,
Dann schaut mit Liebesblick
hinauf:
Der Tau in euren Äugelein,
Das sollen meine Tränen sein,
Die will ich auf euch weinen.

10. Tränenregen

Wir sassen so traulich
beisammen
Im kühlen Erlendach,
Wir schauten so traulich
zusammen
Hinab in den rieselnden Bach.
Der Mond war auch
gekommen,
Die Sternlein hinterdrein,
Und schauten so traulich
zusammen
In den silbernen Spiegel hinein.
Ich sah nach keinem Monde,
Nach keinem Sternenschein,
Ich schaute nach ihrem Bilde,
Nach ihren Augen allein.
Und sahe sie nicken und
blicken
Herauf aus dem seligen Bach,
Die Blümlein am Ufer, die
blauen,
Sie nickten und blickten ihr
nach.
Und in den Bach versunken
Der ganze Himmel schien
Und wollte mich mit hinunter
In seine Tiefe ziehn.
Und über den Wolken und
Sternen,
Da rieselte munter der Bach
Und rief mit Singen und
Klingen:
Geselle, Geselle, mir nach!
Da gingen die Augen mir über,
Da ward es im Spiegel so
kraus;
Sie sprach: Es kommt ein
Regen,
Ade, ich geh nach Haus.

11. Mein!

Bächlein, lass dein Rauschen
sein!
Räder, stellt euer Brausen ein!
All ihr muntern Waldvögelein,
Gross und klein,
Endet eure Melodein!
Durch den Hain
Aus und ein
Schalle heut ein Reim allein:
Die geliebte Müllerin ist mein!
Mein!
Frühling, sind das alle deine
Blümelein?
Sonne, hast du keinen hellern
Schein?
Ach, so muss ich ganz allein
Mit dem seligen Worte mein
Unverstanden in der weiten
Schöpfung sein!

12. Pause

Meine Laute hab ich gehängt
an die Wand,
Hab sie umschlungen mit
einem grünen Band
Ich kann nicht mehr singen,
mein Herz ist zu voll,
Weiss nicht, wie ich's in Reime
zwingen soll.
Meiner Sehnsucht
allerheissesten Schmerz
Durfst ich aushauchen in
Liederschertz,
Und wie ich klagte so süss und
fein,
Glaubt ich doch, mein Leiden
wär nicht klein.
Ei, wie gross ist wohl meines
Glückes Last,
Dass kein Klang auf Erden es in
sich fasst?
Nun, liebe Laute, ruh an dem
Nagel hier!
Und weht ein Lüftchen über die
Saiten dir,
Und streift eine Biene mit ihren
Flügeln dich,
Da wird mir so bange, und es
durchschauert mich.
Warum liess ich das Band auch
hängen so lang?
Oft fliegt's um die Saiten mit
seufzendem Klang.
Ist es der Nachklang meiner
Liebespein?
Soll es das Vorspiel neuer
Lieder sein?

13. Mit dem grünen Lautenbände

Schad um das schöne grüne
Band,
Dass es verbleicht hier an der
Wand,
Ich hab das Grün so gern!
So sprachst du, Liebchen, heut
zu mir;
Gleich knüpf ich's ab und send
es dir:
Nun hab das Grüne gern!
Ist auch dein ganzer Liebster
weiss,
Soll Grün doch haben seinen
Preis,
Und ich auch hab es gern.
Weil unsre Lieb ist immergrün,
Weil grün der Hoffnung Fernen
blühn,
Drum haben wir es gern.
Nun schlinge in die Locken dein
Das grüne Band gefällig ein,
Du hast ja's Grün so gern.
Dann weiss ich, wo die Hoffnung
wohnt,
Dann weiss ich, wo die Liebe
thront,
Dann hab ich's Grün erst gern.

14. Der Jäger

Was sucht denn der Jäger am
Mühlbach hier?
Bleib, trotziger Jäger, in deinem
Revier!
Hier gibt es kein Wild zu jagen
für dich,
Hier wohnt nur ein Rehlein, ein
zahmes, für mich,
Und willst du das zärtliche
Rehlein sehn,
o lass deine Büchsen im Walde
stehn,
Und lass deine klaffenden
Hunde zu Haus,
Und lass auf dem Horne den
Saus und Braus,
Und schere vom Kinne das
struppige Haar,
Sonst scheut sich im Garten
das Rehlein fürwahr.
Doch besser, du bliebest im
Walde dazu
Und liessest die Mühlen und
Müller in Ruh.
Was taugen die Fischlein im
grünen Gezweig?
Was will den das Eichhorn im
bläulichen Teich?
Drum bleibe, du trotziger Jäger,
im Hain,
Und lass mich mit meinen drei
Rädern allein;
Und willst meinem Schätzchen
dich machen beliebt,
So wisse, mein Freund, was ihr
Herzchen betrübt:
Die Eber, die kommen zur
Nacht aus dem Hain
Und brechen in ihren
Kohlgarten ein
Und treten und wühlen herum
in dem Feld:
Die Eber, die schiess, du
Jägerheld!

15. Eifersucht und Stolz

Wohin so schnell, so kraus und
wild,
mein lieber Bach?
Eilst du voll Zorn dem frechen
Bruder Jäger nach?
Kehr um, kehr um, und schilt
erst deine Müllerin
Für ihren leichten, losen, kleinen
Flattersinn.
Sahst du sie gestern abend
nicht am Tore stehn,
Mit langem Halse nach der
grossen Strasse sehn?
Wenn vom den Fang der Jäger
lustig zieht nach Haus,
Da steckt kein sittsam Kind den
Kopf zum Fenster 'naus.
Geh, Bächlein, hin und sag ihr
das; doch sag ihr nicht,
Hörst du, kein Wort von
meinem traurigen Gesicht.
Sag ihr: Er schnitzt bei mir sich
eine Pfeif' aus Rohr
Und bläst den Kindern schöne

Tänz' und Lieder vor.

16. Die liebe Farbe

In Grün will ich mich kleiden,
In grüne Tränenweiden:
Mein Schatz hat's Grün so
gern.
Will suchen einen
Zypressenhain,
Eine Heide von grünen
Rosmarein:
Mein Schatz hat's Grün so
gern.
Wohlauf zum fröhlichen Jagen!
Wohlauf durch Heid' und
Hagen!
Mein Schatz hat's Jagen so
gern.
Das Wild, das ich jage, das ist
der Tod;
Die Heide, die heiss ich die
Liebesnot:
Mein Schatz hat's Jagen so
gern.
Grabt mir ein Grab im Wasen,
Deckt mich mit grünem Rasen:
Mein Schatz hat's Grün so
gern.
Kein Kreuzlein schwarz, kein
Blümlein bunt,
Grün, alles grün so rings und
rund!
Mein Schatz hat's Grün so
gern.

17. Die böse Farbe

Ich möchte ziehn in die Welt
hinaus,
Hinaus in die weite Welt;
Wenn's nur so grün, so grün
nicht wär,
Da draussen in Wald und Feld!
Ich möchte die grünen Blätter
all
Pflücken von jedem Zweig,
Ich möchte die grünen Gräser
all
Weinen ganz totenbleich.
Ach Grün, du böse Farbe du,
Was siehst mich immer an
So stolz, so keck, so
schadenfroh,
Mich armen weissen Mann?
Ich möchte liegen vor ihrer Tür
In Sturm und Regen und
Schnee.
Und singen ganz leise bei Tag
und Nacht
Das eine Wörtchen: Ade!
Horch, wenn im Wald ein
Jagdhorn schallt,
Da klingt ihr Fensterlein!
Und schaut sie auch nach mir
nicht aus,
Darf ich doch schauen hinein.
O binde von der Stirn dir ab
Das grüne, grüne Band;
Ade, ade! Und reiche mir
Zum Abschied deine Hand!

18. Trockne Blumen

Ihr Blümlein alle,
 Die sie mir gab,
 Euch soll man legen
 Mit mir ins Grab.
 Wie seht ihr alle
 Mich an so weh,
 Als ob ihr wüsstet,
 Wie mir gescheh?
 Ihr Blümlein alle,
 Wie welk, wie blass?
 Ihr Blümlein alle,
 Wovon so nass?
 Ach, Tränen machen
 Nicht maiengrün,
 Machen tote Liebe
 Nicht wieder blühen.
 Und Lenz wird kommen,
 Und Winter wird gehn,
 Und Blümlein werden
 Im Grase stehn.
 Und Blümlein liegen
 In meinem Grab,
 Die Blümlein alle,
 Die sie mir gab.
 Und wenn sie wandelt
 Am Hügel vorbei
 Und denkt im Herzen:
 Der meint' es treu!
 Dann, Blümlein alle,
 Heraus, heraus!
 Der Mai ist kommen,
 Der Winter ist aus.

19. Der Müller und der Bach

Der Müller:
 Wo ein treues Herze
 In Liebe vergeht,
 Da welken die Lilien
 Auf jedem Beet;
 Da muss in die Wolken
 Der Vollmond gehn,
 Damit seine Tränen
 Die Menschen nicht sehn;
 Da halten die Englein
 Die Augen sich zu
 Und schluchzen und singen
 Die Seele zur Ruh.
 Der Bach:
 Und wenn sich die Liebe
 Dem Schmerz entringt,
 Ein Sternlein, ein neues,
 Am Himmel erblinkt;
 Da springen drei Rosen,
 Halb rot und halb weiss,
 Die welken nicht wieder,
 Aus Dornenreis.
 Und die Englein schneiden
 Die Flügel sich ab
 Und gehn alle Morgen
 Zur Erde herab.
 Der Müller:
 Ach Bächlein, liebes Bächlein,
 Du meinst es so gut:
 Ach Bächlein, aber weisst du,
 Wie Liebe tut?
 Ach unten, da unten
 Die kühle Ruh!
 Ach Bächlein, liebes Bächlein,
 So singe nur zu.

20. Des Baches Wiegenlied

Gute Ruh, gute Ruh!
 Tu die Augen zu!
 Wandrer, du müder, du bist zu
 Haus.
 Die Treu' ist hier,
 Sollst liegen bei mir,
 Bis das Meer will trinken die
 Bächlein aus.
 Will betten dich kühl
 Auf weichem Pfühl
 In dem blauen kristallinen
 Kämmerlein.
 Heran, heran,
 Was wiegen kann,
 Woget und wieget den Knaben
 mir ein!
 Wenn ein Jagdhorn schallt
 Aus dem grünen Wald,
 Will ich sausen und brausen
 wohl um dich her.
 Blickt nicht herein,
 Blaue Blümelein!
 Ihr macht meinem Schläfer die
 Träume so schwer.
 Hinweg, hinweg
 Von dem Mühlensteg,
 Böses Mägdelein, dass ihn dein
 Schatten nicht weckt!
 Wirf mir herein
 Dein Tüchlein fein,
 Dass ich die Augen ihm halte
 bedeckt!
 Gute Nacht, gute Nacht!
 Bis alles wacht,
 Schlaf aus deine Freude, schlaf
 aus dein Leid!
 Der Vollmond steigt,
 Der Nebel weicht,
 Und der Himmel da oben, wie
 ist er so weit!

CD56

SCHWANENGESANG

Liebes Botschaft *Ludwig Rellstab*

Rauschendes Bächlein, so silbern und hell,
 Eilst zur Geliebten so munter und schnell?
 Ach, trautes Bächlein, mein Bote sei du;
 Bringe die Grösse des Fernen ihr zu.

All ihre Blumen im Garten gepflegt,
 Die sie so lieblich am Busen trägt,
 Und ihre Rosen in purpurner Glut,
 Bächlein, erquicke mit kühlender Flut.

Wenn sie am Ufer, in Träume versenkt,
 Meiner gedenkend, das Köpfchen hängt,
 Tröste die Süsse mit freundlichem Blick,
 Denn der Geliebte kehrt bald zurück.

Neigt sich die Sonne mit rötlichem Schein,
 Wiege das Liebchen in Schlummer ein.
 Rausche sie murmelnd in süsse Ruh,
 Flüstre ihr Träume der Liebe zu.

Kriegers Ahnung *Ludwig Rellstab*

In tiefer Ruh liegt um mich her
Der Waffenbrüder Kreis;
Mir ist das Herz so bang, so schwer,
Von Sehnsucht mir so heiss.

Wie hab ich oft so süss geträumt
An ihrem Busen warm!
Wie freundlich schien des Herdes Glut,
Lag sie in meinem Arm.

Hier, wo der Flammen düstrer Schein
Ach! nur auf Waffen spielt,
Hier fühlt die Brust sich ganz allein,
Der Wehmut Träne quillt.

Herz, dass der Trost dich nicht verlässt,
Es ruft noch manche Schlacht.
Bald ruh ich wohl und schlafe fest,
Herzliebste - gute Nacht!

Frühlings Sehnsucht *Ludwig Rellstab*

Säuselnde Lüfte wehend so mild,
Blumiger Düfte atmend erfüllt!
Wie haucht ihr mich wonnig begrüssend an!
Wie habt ihr dem pochenden Herzen getan?
Es möchte euch folgen auf luftiger Bahn,
Wohin? Wohin?

Bächlein, so munter rauschend zumal,
Wollen hinunter silbern ins Tal.
Die schwebende Welle, dort eilt sie dahin!
Tief spiegeln sich Fluren und Himmel darin.
Was ziehst du mich, sehnd verlangender Sinn,
Hinab? Hinab?

Grüssender Sonne spielendes Gold,
Hoffende Wonne bringest du hold,
Wie labt mich dein selig begrüssendes Bild!
Es lächelt am tiefblauen Himmel so mild
Und hat mir das Auge mit Tränen gefüllt,
Warum? Warum?

Grünend umkränzt Wälder und Höh.
Schimmernd erglänzt Blütenschnee.
So drängt sich alles zum bräutlichen Licht;
Es schwellen die Keime, die Knospe bricht;
Sie haben gefunden, was ihnen gebricht:
Und du? Und du?

Rastloses Sehnen! Wünschendes Herz,
Immer nur Tränen, Klage und Schmerz!
Auch ich bin mir schwellerer Triebe bewusst!
Wer stillt mir endlich die drängende Lust?
Nur du befreist den Lenz in der Brust,
Nur du! Nur du!

Ständchen *Ludwig Rellstab*

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht,
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süssen Klagen

Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch dir die Brust bewegen,
Liebchen, höre mich,
Bebend harr ich dir entgegen!
Komm, beglücke mich!

Abschied *Ludwig Rellstab*

Ade! du muntre, du fröhliche Stadt, ade!
Schon scharret mein Rösslein mit lustigem Fuss;
Jetzt nimm noch den letzten, den scheidenden Gruss.
Du hast mich wohl niemals noch traurig gesehn,
So kann es auch jetzt nicht beim Abschied geschehn.

Ade, ihr Bäume, ihr Gärten so grün, ade!
Nun reit ich am silbernen Strome entlang,
Weit schallend ertönet mein Abschiedsgesang;
Nie habt ihr ein trauriges Lied gehört,
So wird euch auch keines beim Scheiden beschert.

Ade, ihr freundlichen Mägdlein dort, ade!
Was schaut ihr aus blumenumduftetem Haus
Mit schelmischen, lockenden Blicken heraus?
Wie sonst, so grüss ich und schaue mich um,
Doch nimmer wend ich mein Rösslein um.

Ade, liebe Sonne, so gehst du zur Ruh, ade!
Nun schimmert der blinkenden Sterne Gold.
Wie bin ich euch Sternlein am Himmel so hold;
Durchziehn wir die Welt auch weit und breit,
Ihr gebt überall uns das treue Geleit.

Ade! du schimmerndes Fensterlein hell, ade!
Du glänzest so traulich mit dämmerndem Schein,
Und ladest so freundlich ins Hüttchen uns ein.
Vorüber, ach, ritt ich so manches Mal.
Und wär es denn heute zum letzten Mal.

Ade, ihr Sterne, verhüllet euch grau! Ade!
Des Fensterleins trübes, verschimmerndes Licht
Ersetzt ihr unzähligen Sterne mir nicht;
Darf ich hier nicht weilen, muss hier vorbei,
Was hilft es, folgt ihr mir noch so treu!

Herbst D945 (1828) *Ludwig Rellstab*

Es rauschen die Winde
So herbstlich und kalt;
Verödet die Fluren,
Entblättert der Wald.

Ihr blumigen Auen!
Du sonniges Grün!
So welken die Blüten
Des Lebens dahin.

Es ziehen die Wolken
So finster und grau;
Verschwunden die Sterne
Am himmlischen Blau!

Ach wie die Gestirne
Am Himmel entflieh'n,
So sinket die Hoffnung
Des Lebens dahin!

Ihr Tage des Lenzes
 Mit Rosen geschmückt,
 Wo ich die Geliebte
 Ans Herze gedrückt!

Kalt über den Hügel
 Rauscht, Winde, dahin!
 So sterben die Rosen
 Der Liebe dahin!

Aufenthalt *Ludwig Rellstab*

Rauschender Strom, brausender Wald,
 Starrender Fels mein Aufenthalt,
 Wie sich die Welle an Welle reiht,
 Fließen die Tränen mir ewig erneut.

Hoch in den Kronen wogend sich's regt,
 So unaufhörlich mein Herze schlägt,
 Und wie des Felsen uraltes Erz,
 Ewig derselbe bleibet mein Schmerz.

In der Ferne *Ludwig Rellstab*

Wehe, den Fliehenden, Welt hinaus ziehenden! -
 Fremde durchmessenden, Heimat vergessenden,
 Mutterhaus hassenden, Freunde verlassenden
 Folget kein Segen, ach! auf ihren Wegen nach!

Herze, das seh nende, Auge, das tränende,
 Sehnsucht, nie endende, heimwärts sich wendende!
 Busen, der wallende, Klage, verhallende,
 Abendstern, blinkender, hoffnungslos sinkender!

Lüfte, ihr säuselnden, Wellen, sanft kräuselnden,
 Sonnenstrahl, eilender, nirgend verweilender:
 Die mir mit Schmerz, ach! dies treue Herze brach,
 Grüsst von dem Fliehenden, Welt hinaus ziehenden.

Am Fenster D878 (op. 105, Nr. 3) (1826) Johann Gabriel Seidl

Ihr lieben Mauern hold und traut,
 Die ihr mich kühl umschliesst,
 Und silberglänzend niederschaut,
 Wenn droben Vollmond ist!

Ihr saht mich einst so traurig da,
 Mein Haupt auf schlaffer Hand,
 Als ich in mir allein mich sah,
 Und Keiner mich verstand.

Jetzt brach ein ander Licht heran,
 Die Trauerzeit ist um,
 Und Manche zieh'n mit mir die Bahn
 Durch's Lebensheiligtum.

Sie raubt der Zufall ewig nie
 Aus meinem treuen Sinn,
 In tiefster Seele trag' ich sie,
 Da reicht kein Zufall hin.

Du Mauer wahnst mich trüb wie einst,
 Das ist die stille Freud;
 Wenn du vom Mondlicht widerscheinst
 Wird mir die Brust so weit.

An jedem Fenster wahnst ich dann
 Ein Freundeshaupt gesenkt,
 Das auch so schaut zum Himmel an,
 Das auch so meiner denkt.

Der Wanderer an den Mond D870 (op. 80, Nr. 1) (1826) Johann Gabriel Seidl

Ich auf der Erd', am Himmel du,
 Wir wandern beide rüstig zu:
 Ich ernst und trüb, du mild und rein,
 Was mag der Unterschied wohl sein?
 Ich wandre fremd von Land zu Land,
 So heimatlos, so unbekannt;
 Berg auf, Berg ab, Wald ein, Wald aus,
 Doch bin ich nirgend, ach! zu Haus.
 Du aber wanderst auf und ab
 Aus Ostens Wieg' in Westens Grab,
 Wallst Länder ein und Länder aus,
 Und bist doch, wo du bist, zu Haus.
 Der Himmel, endlos ausgespannt,
 Ist dein geliebtes Heimatland:
 O glücklich, wer, wohin er geht,
 Doch auf der Heimat Boden steht!

Das Zügelglöcklein D871 (op. 80, Nr. 2) (1826) Johann Gabriel Seidl

Kling die Nacht durch, klinge,
 Süßen Frieden bringe
 Dem, für den du tönst!
 Kling in weiter Ferne,
 So du Pilger gerne
 Mit der Welt versöhnst.

Aber wer will wandern
 Zu den lieben andern,
 Die vorausgewallt?
 Zog er gern die Schelle
 Bebt er an der Schwelle,
 Wann "Herein" erschallt.

Gilt's dem bösen Sohne,
 Der noch flucht dem Tone,
 Weil er heilig ist?
 Nein, es klingt so lauter
 Wie ein Gottvertrauter
 Seine Laufbahn schliesst.

Aber ist's ein Müder,
 Den verwaist die Brüder,
 Dem ein treues Tier
 Einzig liess den Glauben
 An die Welt nicht rauben,
 Ruf ihn, Gott, zu Dir!

Ist's der Frohen einer,
 Der die Freuden reiner
 Lieb' und Freundschaft teilt,
 Gönn' ihm noch die Wonnen
 Unter dieser Sonnen,
 Wo er gerne weilt!

Die Taubenpost *Johann Gabriel Seidl*

Ich hab eine Briefftaub in meinem Sold,
 Die ist gar ergeben und treu,
 Sie nimmt mir nie das Ziel zu kurz,
 Und fliegt auch nie vorbei.

Ich sende sie viel tausendmal
 Auf Kundschaft täglich hinaus,
 Vorbei an manchem lieben Ort,
 Bis zu der Liebsten Haus.

Dort schaut sie zum Fenster heimlich hinein,
 Belauscht ihren Blick und Schritt,
 Gibt meine Grüsse scherzend ab
 Und nimmt die ihren mit.

Kein Briefchen brauch ich zu schreiben mehr,
 Die Träne selbst geb ich ihr:
 O sie verträgt sie sicher nicht,
 Gar eifrig dient sie mir.

Bei Tag, bei Nacht, im Wachen, im Traum,
 Ihr gilt das alles gleich,
 Wenn sie nur wandern, wandern kann,
 Dann ist sie überreich.

Sie wird nicht müd, sie wird dicht matt,
 Der Weg ist stets ihr neu;
 Sie braucht nicht Lockung, braucht nicht Lohn,
 Die Taub ist so mir treu.

Drum heg ich sie auch so treu an der Brust,
 Versichert des schönsten Gewinns;
 Sie heisst - die Sehnsucht!
 Kennt ihr sie? Die Botin treuen Sinns.

Das Fischermädchen *Heinrich Heine*
 Du schönes Fischermädchen,
 Treibe den Kahn ans Land;
 Komm zu mir und setze dich nieder,
 Wir kosen, Hand in Hand.

Leg an mein Herz dein Köpfchen
 Und fürchte dich nicht zu sehr;
 Vertraust du dich doch sorglos
 Täglich dem wilden Meer!

Mein Herz gleicht ganz dem Meere,
 Hat Sturm und Ebb und Flut,
 Und manche schöne Perle
 In seiner Tiefe ruht.

Am Meer *Heinrich Heine*
 Das Meer erglänzte weit hinaus im letzten
 Abendscheine;
 Wir sassen am einsamen Fischerhaus, wir sassen
 stumm und alleine.
 Der Nebel stieg, das Wasser schwoll, die Möwe
 flog hin und wieder;
 Aus deinen Augen liebevoll fielen die Tränen nieder.
 Ich sah sie fallen auf deine Hand und bin aufs
 Knie gesunken;
 Ich hab von deiner weissen Hand die Tränen
 fortgetrunken.
 Seit jener Stunde verzehrt sich mein Leib, die Seele
 stirbt vor Sehnen;
 Mich hat das unglückselge Weib vergiftet mit
 ihren Tränen.

Die Stadt *Heinrich Heine*
 Am fernen Horizonte erscheint wie ein Nebelbild
 Die Stadt mit ihren Türmen, in Abenddämmerung
 gehüllt.
 Ein feuchter Windzug kräuselt die graue Wasserbahn;
 Mit traurigem Takte rudert der Schiffer in meinem
 Kahn.
 Die Sonne hebt sich noch einmal leuchtend vom Boden
 empor,
 Und zeigt mir jene Stelle, wo ich das Liebste verlor.

Der Doppelgänger *Heinrich Heine*
 Still ist die Nacht, es ruhen die Gassen,
 In diesem Hause wohnte mein Schatz;
 Sie hat schon längst die Stadt verlassen,
 Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe,
 Und ringt die Hände vor Schmerzengewalt;
 Mir graust es, wenn ich sein Antlitz sehe -
 Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!
 Was äffst du nach mein Liebesleid,
 Das mich gequält auf dieser Stelle
 So manche Nacht, in alter Zeit?

Ihr Bild *Heinrich Heine*
 Ich stand in dunkeln Träumen
 Und starrt ihr Bildnis an,
 Und das geliebte Antlitz
 Heimlich zu leben begann.

Um ihre Lippen
 Zog sich ein Lächeln wunderbar,
 Und wie von Wehmutstränen
 Erglänzte ihr Augenpaar.
 Auch meine Tränen
 Flossen mir von den Wangen herab.
 Und ach! ich kann es nicht glauben,
 Dass ich dich verloren hab!

Der Atlas *Heinrich Heine*
 Ich unglückseiger Atlas! Eine Welt,
 Die ganze Welt der Schmerzen muss ich tragen.
 Ich trage Unerträgliches, und brechen
 Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!
 Du wolltest glücklich sein, unendlich glücklich,
 Oder unendlich elend, stolzes Herz,
 Und jetzo bist du elend!

CD1

Symphony No.1 in D D82

1 I. Adagio – Allegro vivace	10'15
2 II. Andante	8'42
3 III. Menuetto: Allegro –Trio	6'08
4 IV. Allegro vivace	6'26

Symphony No.2 in B flat D125

5 I. Largo – Allegro vivace	10'28
6 II. Andante	8'54
7 III. Menuetto: Allegro vivace –Trio	3'43
8 IV. Presto vivace	5'54

Staatskapelle Dresden

Herbert Blomstedt *conductor*

Total time 60'43

CD2

Symphony No.3 in D D200

1 I. Adagio maestoso – Allegro con brio	9'38
2 II. Allegretto	4'27
3 III. Menuetto: Vivace –Trio	4'06
4 IV. Presto vivace	4'38

Symphony No.4 in C minor D417 'Tragic'

5 I. Adagio molto – Allegro vivace	9'47
6 II. Andante	9'32
7 III. Menuetto: Allegro vivace –Trio	3'20
8 IV. Allegro	7'44

Staatskapelle Dresden

Herbert Blomstedt *conductor*

Total time 53'25

CD3

Symphony No.5 in B flat D485

1 I. Allegro	7'07
2 II. Andante con moto	10'45
3 III. Menuetto: Allegro molto –Trio	5'12
4 IV. Allegro vivace	5'51

Symphony No.6 in C D589

5 I. Adagio – Allegro	7'57
6 II. Andante	6'20
7 III. Scherzo: Presto – Più lento	6'17
8 IV. Allegro moderato	9'28

Staatskapelle Dresden

Herbert Blomstedt *conductor*

Total time 59'22

CD4

Symphony No.8 in B minor D759 'Unfinished'

1 I. Allegro moderato	11'26
2 II. Andante con moto	12'39

Symphony No.9 in C D944 'Great'

3 I. Andante – Allegro ma non troppo – Più moto	14'37
4 II. Andante con moto	15'50
5 III. Scherzo: Allegro vivace –Trio	10'54
6 IV. Finale: Allegro vivace	12'13

Staatskapelle Dresden

Herbert Blomstedt *conductor*

Total time	78'02
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CD5

1 Rondo in A D438 for violin & strings	14'33
2 Konzertstück in D D345 for violin & chamber orchestra	11'21
3 Polonaise in B flat D580 for violin & chamber orchestra	6'54
4 5 Minuets and 6 Trios D89 for strings	15'49

Susanne Lautenbacher *violin*

Württemberg Chamber Orchestra of Heilbronn

Jörg Faerber *conductor*

Trio in B flat D581 for violin, viola & cello

5 I. Allegro moderato	4'59
6 II. Andante	5'03
7 III. Menuetto: Allegro –Trio	3'55
8 IV. Rondo: Allegretto	6'18

9 **Trio Movement in B flat D471** for violin, viola & cello 7'41

Bell'Arte String Trio:

Susanne Lautenbacher *violin*

Ulrich Koch *viola*

Thomas Blees *cello*

Total time	76'38
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CD6

Duo in A D574 for violin & piano

1 I. Allegro moderato	8'00
2 II. Scherzo: Presto	3'57
3 III. Andantino	4'49
4 IV. Allegro vivace	5'04

Fantasy in C D934 for violin & piano

5 I. Andante molto – Allegro vivace	8'21
6 II. Andantino	10'23
7 III. Allegro presto	4'42

Sonata (Sonatina) in D for violin and piano D384

8 I. Allegro molto	3'54
9 II. Andante	4'22
10 III. Allegro vivace	3'34

György Pauk *violin*

Peter Frankl *piano*

Total time	57'14
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CD7

Sonata (Sonatina) in A minor for violin and piano D385

1 I. Allegro moderato	6'10
2 II. Andante	7'09
3 III. Menuetto: Allegro –Trio	2'22
4 IV. Allegro	4'27

Sonata (Sonatina) in G minor for violin and piano D408

5 I. Allegro giusto	4'28
6 II. Andante	3'41
7 III. Menuetto –Trio	2'25
8 IV. Allegro moderato	3'50

9 Rondo brillant in B minor D895 for violin & piano 14'23

György Pauk *violin*

Peter Frankl *piano*

Sonata in A minor D821 'Arpeggione'

10 I. Allegro moderato	8'38
11 II. Adagio – Allegretto	12'21

Paul Olevsky *cello*

Walter Hautzig *piano*

Total time 70'01

CD8

Piano Trio No.1 in B flat D898

1 I. Allegro moderato	14'29
2 II. Andante, un poco mosso	8'36
3 III. Scherzo: Allegro –Trio	6'41
4 IV. Rondo: Allegro vivace	8'50

5 Notturmo in E flat D897 for piano, violin & cello 10'12

Klaviertrio Amsterdam:

Klára Würtz *piano*

Joan Berkhemer *violin*

Nadia David *cello*

Total time 48'50

CD9

Piano Trio No.2 in E flat D929

1 I. Allegro	11'33
2 II. Andante con moto	9'07
3 III. Scherzando: Allegro moderato	7'08
4 IV. Allegro moderato	13'25

Klaviertrio Amsterdam:

Klára Würtz *piano*

Joan Berkhemer *violin*

Nadia David *cello*

Total time 41'16

CD10

String Quartet No.2 in C D32 (fragment)

1 I. Presto	4'47
2 II. Andante	4'33
3 III. Menuetto: Allegro –Trio	2'38
4 IV. Allegro con spirito	5'44

String Quartet No.3 in B flat D36

5 I. Allegro	6'39
6 II. Andante	4'02
7 III. Menuetto: Allegro ma non troppo –Trio	5'29
8 IV. Allegretto	6'22

String Quartet No.4 in C D46

9 I. Adagio – Allegro con moto	6'33
10 II. Andante con moto	4'50
11 III. Menuetto: Allegro –Trio	4'25
12 IV. Allegro	4'39

Endres Quartet

Total time	61'00
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CD11

String Quartet No.6 in D D74

1 I. Allegro ma non troppo	8'48
2 II. Andante	6'06
3 III. Menuetto: Allegro –Trio	4'24
4 IV. Allegro	5'58

String Quartet No.9 in G minor D173

5 I. Allegro con brio	7'22
6 II. Andantino	6'35
7 III. Menuetto: Allegro vivace –Trio	4'18
8 IV. Allegro	5'29

String Quartet No.10 in E flat D87

9 I. Allegro moderato	6'29
10 II. Scherzo: Prestissimo –Trio	1'50
11 III. Adagio	6'42
12 IV. Allegro	5'31

Endres Quartet

Total time	69'50
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CD12

String Quartet No.7 in D D94

1 I. Allegro	8'48
2 II. Andante con moto	5'50
3 III. Menuetto (Allegretto) – Trio	2'38
4 IV. Presto	3'47

5 Andante in C D3 for string quartet

4'15

String Quartet No.13 in A minor D804 'Rosamunde'

6 I. Allegro ma non troppo	13'51
7 II. Andante	8'17
8 III. Menuetto (Allegretto) – Trio	7'23
9 IV. Allegro moderato	8'22

Diogenes Quartet:

Stefan Kirpal, Gundula Kirpal *violins*

Julia Barthel *viola*

Stephen Ristau *cello*

Total Time	63'16
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CD13

Overture in B flat D601* (fragment completed by Christian Starke)

1 Adagio maestoso – Allegro 6'19

String Quartet No.8 in B flat D112

2 I. Allegro ma non troppo 12'42

3 II. Andante sostenuto 8'45

4 III. Menuetto: Allegro – Trio 5'03

5 IV. Presto 5'08

String Quartet No.11 in E D353

6 I. Allegro con fuoco 7'12

7 II. Andante 5'24

8 III. Menuetto: Allegro vivace – Trio 3'24

9 IV. Rondo: Allegro vivace 5'22

Diogenes Quartet:

Stefan Kirpal, Gundula Kirpal *violins*

Julia Barthel *viola* · Stephen Ristau *cello*

*First recording of completed version

CD14

String Quartet No.1 in G minor/B flat D18

1 I. Andante – Presto vivace 5'49

2 II. Menuetto – Trio 3'05

3 III. Andante 4'03

4 IV. Presto 4'03

String Quartet No.5 in B flat D68

5 I. Allegro 10'41

6 II. Allegro (Finale) 7'07

Diogenes Quartet:

Stefan Kirpal, Gundula Kirpal *violins*

Alba González i Becerra *viola*

Stephen Ristau *cello*

String Quartet No.14 in D minor D810 'Der Tod und das Mädchen'

7 I. Allegro 16'11

8 II. Andante con moto 13'05

9 III. Scherzo: Allegro molto –Trio 3'53

10 IV. Presto 9'20

Brandis Quartet:

Thomas Brandis, Peter Brem *violins*

Wilfried Strehle *viola*

Wolfgang Boettcher *cello*

Total time 77'42

CD15

1 String Quartet No.12 in C minor ('Quartettsatz') D703

8'44

String Quartet No.15 in G D887

2 I. Allegro molto moderato 14'54

3 II. Andante un poco moto 11'35

4 III. Scherzo: Allegro vivace – Trio: Allegretto 6'53

5 IV. Allegro assai 10'39

Brandis Quartet:

Thomas Brandis, Peter Brem *violins*

Wilfried Strehle *viola*

Wolfgang Boettcher *cello*

Total time 52'48

CD16

Piano Quintet in A D667 'Trout'

1 I. Allegro vivace	13'17
2 II. Andante	6'16
3 III. Scherzo: Presto –Trio	4'16
4 IV. Theme & Variations: Andantino – Allegretto	7'15
5 V. Finale: Allegro giusto	6'43

Nepomuk Fortepiano Quintet:

Riko Fukuda *fortepiano*

Franc Polman *violin* · **Elisabeth Smalt** *viola*

Jan Insinger *cello* · **Pieter Smithuijsen** *double bass*

6 Sonata in B flat D28 for piano trio	7'39
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Trio Concertante

7 Adagio and Rondo Concertante in F D487 for piano, violin, viola and cello

Rochester Chamber Players

Total time: 56'16

CD17

String Quintet in C D956 for two violins, viola & two cellos

1 I. Allegro non troppo	20'13
2 II. Adagio	14'06
3 III. Scherzo: Presto –Trio: Andante sostenuto	9'52
4 IV. Allegretto	9'55

Brandis Quartet:

Thomas Brandis, Peter Brem *violins*

Wilfried Strehle *viola*

Wolfgang Boettchers, Wen-Sinn Yang (*guest performer*) *cellos*

Total time	54'09
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CD18

Octet in F D803 for clarinet, horn, bassoon, string quartet & double bass

1 I. Adagio – Allegro – Più allegro	15'35
2 II. Adagio	10'46
3 III. Allegro vivace – Trio	6'11
4 IV. Andante con variazioni	12'27
5 V. Menuetto: Allegretto –Trio	7'37
6 VI. Andante molto – Allegro	10'03

Berlin Philharmonic Octet:

Alois Brandhofer *clarinet*

Gerd Seifert *horn*

Hans Lemke *bassoon*

Saschko Gawriloff, Rainer Mehne *violins*

Wilfried Strehle *viola*

Peter Steiner *cello*

Rainer Zepperitz *double bass*

Total time	62'43
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CD19

Piano Sonata in B flat D960

1 I. Molto moderato	21'39
2 II. Andante sostenuto	9'42
3 III. Scherzo: Allegro vivace con delicatezza –Trio	4'00
4 IV. Allegro ma non troppo	8'26

Piano Sonata in B D575

5 I. Allegro ma non troppo	7'20
6 II. Andante	5'30
7 III. Scherzo: Allegretto –Trio	4'53
8 IV. Allegro giusto	4'48

9 Allegro in A minor D947 'Lebensstürme' * for piano four hands	11'38
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Klára Würtz *piano*

*with **Pieter van Winkel** *piano duet*

Total time	78'06
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CD20

Piano Sonata in A D959

1 I. Allegro	17'50
2 II. Andantino	8'43
3 III. Scherzo: Allegro vivace –Trio: Un poco più lento	5'06
4 IV. Rondo: Allegretto	13'08

Piano Sonata in E minor D566

5 I. Moderato	6'13
6 II. Allegretto	7'58
7 III. Scherzo: Allegro vivace	5'16
8 IV. Rondo: Allegretto	6'25

Frank van de Laar *piano*

Total time	70'42
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CD21

Piano Sonata in C minor D958

1 I. Allegro	11'13
2 II. Adagio	7'21
3 III. Menuetto: Allegro –Trio	3'26
4 IV. Allegro	8'58

Folke Nauta *piano*

Piano Sonata in F minor D625

5 I. Allegro (finished by Alwin Bär]	9'05
6 II. Scherzo: Allegretto –Trio	3'39
7 III. Allegro	6'49

Alwin Bär *piano*

Total time	50'43
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CD22

Piano Sonata in D D850 'Gasteiner'

1 I. Allegro vivace	8'56
2 II. Con moto	13'58
3 III. Scherzo: Allegro vivace – Trio	9'38
4 IV. Rondo: Allegro moderato	9'10

Piano Sonata in C D840 'Reliquie'

5 I. Moderato	14'02
6 II. Andante	9'39

Piano Sonata in A flat D557

7 I. Allegro moderato	3'43
8 II. Andante	3'48
9 III. Allegro	6'43

Frank van de Laar *piano*

Total time	79'52
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CD23

Piano Sonata in A minor D784

1 I. Allegro giusto	12'33
2 II. Andante	4'38
3 III. Allegro vivace	5'18

Piano Sonata in G D894

4 I. Molto moderato e cantabile	18'10
5 II. Andante	8'09
6 III. Menuetto: Allegro moderato – Trio	4'23
7 IV. Allegretto	9'01

David Kuyken *piano*

Total time	62'15
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CD24

Piano Sonata in A minor D537

1 I. Allegro ma non troppo	10'42
2 II. Allegretto, quasi andantino	8'36
3 III. Allegro vivace	4'18

Piano Sonata in A D664

4 I. Allegro moderato	11'06
5 II. Andante	5'12
6 III. Allegro	7'23

Klára Würtz *piano*

3 Klavierstücke D946

7 I. No.1 in E flat minor: Allegro assai	13'10
8 II. No.2 in E flat: Allegretto	10'55
9 III. No.3 in C: Allegro	5'43

Pieter van Winkel *piano*

Total time	77'17
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CD25
Piano Sonata in A minor D845

1 I. Moderato	11'40
2 II. Andante poco mosso	12'35
3 III. Scherzo: Allegro vivace –Trio: Un poco più lento	8'25
4 IV. Rondo: Allegro vivace	5'38

Piano Sonata in E D459

5 I. Allegro moderato	6'48
6 II. Scherzo: Allegro	4'56
7 III. Adagio	6'19
8 IV. Scherzo con trio	3'03
9 V. Allegro patetico	6'48

Bart van Oort *fortepiano*

Total time	66'23
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CD26
Piano Sonata in E D157

1 I. Allegro ma non troppo	5'20
2 II. Andante	5'55
3 III. Menuetto: Allegro vivace –Trio	3'43

Piano Sonata in C D279

4 I. Allegro moderato	6'40
5 II. Andante	5'20
6 III. Menuetto: Allegro vivace –Trio	3'08
7 IV. Allegretto (fragment)	7'05

Piano Sonata in E flat D568

8 I. Allegro moderato	6'27
9 II. Andante molto	5'28
10 III. Menuetto: Allegretto –Trio	3'40
11 IV. Allegro moderato	7'38

12 Fantasy in C minor D2e

7'10

13 Allegretto in C minor D915

4'19

14 Scherzo in B flat D593

3'58

Tamara Rumiantsev *piano*

Total time	76'11
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CD27
4 Impromptus D899

1 No.1 in C minor: Allegro molto moderato	8'30
2 No.2 in E flat: Allegro	4'19
3 No.3 in G flat: Andante	5'18
4 No.4 in A flat: Allegretto	7'06

6 Moments musicaux D780

5 No.1 in C: Moderato	4'46
6 No.2 in A flat : Andantino	5'45
7 No.3 in F minor: Allegro moderato	1'40
8 No.4 in C sharp minor: Moderato	4'39
9 No.5 in F minor: Allegro vivace	2'04
10 No.6 in A flat : Allegretto	6'23

3 Klavierstücke D946

11 No.1 in E flat minor: Allegro assai	8'52
12 No.2 in E flat: Allegretto	9'41
13 No.3 in C: Allegro	5'05

Alfred Brendel *piano*

Total time	75'06
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CD28	
1 Fantasy in C D760 'Wanderer Fantasy'	22'10
4 Impromptus D935	
2 No.1 in F minor: Allegro moderato	9'00
3 No.2 in A flat: Allegretto	5'23
4 No.3 in B flat: Andante (Theme & Variations 'Rosamunde')	10'30
5 No.4 in F minor: Allegro scherzando	5'20
Wanderer Fantasy in C S366 for piano & orchestra, realised by Franz Liszt	
6 I. Allegro –	6'18
7 II. Adagio –	7'29
8 III. Presto –	4'52
9 IV. Allegro	3'24
Alfred Brendel piano	
Vienna Volksoper Orchestra (6–9)	
Michael Gielen (6–9)	
Total time	74'48
CD29	
1 34 Valses sentimentale D779	20'38
2 Minuet in C sharp minor D600	1'16
3 German Dance in C sharp with Trio in A D139	1'47
4 Trio in E D610	1'06
5 12 German Dances D420	7'34
6 12 Ecossaises D299	5'22
7 16 Ländler and 2 Ecossaises 'Wiener Damen-Ländler' D734	11'20
8 6 German Dances D820	6'22
9 12 Waltzes D969 'Valse nobles'	9'50
10 3 Minuets, each with 2 trios D380	7'00
No.1 in E – Trio I – Trio II	
No.2 in A – Trio I – Trio II	
No.3 in C – Trio I (Trio II lost)	
11 2 Ländler in E flat D980b (formerly D679)	1'00
12 12 Ländler D681 – Nos. 5–12	4'28
Michael Endres piano	
Total time	79'06
CD30	
1 20 Waltzes D146	25'41
2 Variation on a waltz by Anton Diabelli D718	1'22
3 12 Grazer Waltzer D924	9'13
4 8 Ecossaises D529	2'57
5 12 German Dances D790	9'56
6 Waltz in G D979	0'54
7 2 Minuets, each with 2 trios D91	5'19
Minuet No.1 – Trio I – Trio II	
Minuet No.2 – Trio I – Trio II	
8 8 Ländler in B flat D378	3'57
from 30 Minuets with Trios D41	
9 Minuets Nos. 1–8 – Minuets Nos. 11–12 – Ländler Nos. 5–12	18'45
Michael Endres piano	
Total time	79'16

CD31

1 17 Ländler D366	11'16
Galop and 8 Ecosaisies D735	
2 Galop –Trio – Ecosaisies Nos. 1–8	4'19
3 German Dance in G flat D722	0'49
4 3 German Dances D971	2'04
5 2 German Dances D769	1'29
6 2 German Dances D841	1'29
7 3 German Dances D973	2'06
12 German Dances from Vienna D128	
8 Introduction – Dances Nos. 1–12	10'41
9 36 Original Dances D365	22'31
<i>from 30 Minuets with Trios D41</i>	
10 Nos. 13–18 & 20–23	19'29
Michael Endres piano	
Total time	77'31

CD32

12 Waltzes, 17 Ländler and 9 Ecosaisies D145	
1 Waltzes Nos. 1–12	10'50
2 Ländler Nos. 1–17	11'07
3 Ecosaisies Nos. 1–9	2'58
4 German Dance in C sharp minor and Ecosaise in D flat D643	1'13
<i>from 12 Ecosaisies D781</i>	
5 Nos. 2–12 (Index 1–4)	4'11
<i>from 2 Ländler in D flat D980c</i> (formerly D860; fragment)	
6 Ländler No.2	0'49
7 4 komische Ländler in D D354	2'39
8 16 German Dances and 2 Ecosaisies D783	11'10
<i>from 6 Ecosaisies in A flat D697</i>	
9 Nos. 1–4 & 6	0'46
10 Waltz in A flat D978	1'06
11 6 Ecosaisies D421	2'05
12 Ecosaise in E flat D511	0'27
<i>from 6 Minuets D2d (formerly D995)</i>	
13 Nos. 1 & 2	2'05
14 Grazer Galopp in C D925	1'49
15 Ecosaise in D minor/F D158	0'23
16 6 Ländler D970	3'59
17 Ecosaise in D D782	0'27
18 8 Ecosaisies D977	2'43
19 3 German Dances D972	1'53
20 3 German Dances D973	2'06
21 2 Waltzes D980	1'23
22 3 Ecosaisies D816	1'10
23 2 German Dances in E flat D974	1'17
24 2 German Dances in D D975	0'54
25 Cotillon in E flat D976	0'36
26 Minuet in E, with trios D335	3'49
Michael Endres piano	
Total time	77'28

CD33

3 Klavierstücke D946

1 No.1 in E flat minor: Allegro assai – Andante –Tempo I	9'11
2 No.2 in E flat: Allegretto	12'20
3 No.3 in C: Allegro	5'04

4 Klavierstück in C D916b: Allegro (fragment)

4'10

5 Klavierstück in C minor D916c (fragment)

9'12

3 Klavierstücke D459a

6 No.1 in C: Adagio	5'21
7 No.2 in A: Scherzo (Allegro)	3'33
8 No.3 in E: Allegro patetico	7'11

9 Klavierstück in A D604: Andante

4'39

Alberto Miodini piano

Total time 60'46

CD34

1 10 Variations in F D156	16'56
2 13 Variations on a theme by Anselm Hüttenbrenner D576	13'46
3 Variation on a waltz by Anton Diabelli D718	1'34
4 Fantasy in C D605a 'Grazer Fantasie'	12'56
5 Fantasia in C D605 (fragment)	7'15
6 Fantasie in C minor D2e (formerly D993)	5'24

Alberto Miodini piano

Total time 57'55

CD35

1 Hungarian melody in B minor D817	3'25
2 Allegretto in C minor D915	5'36
3 Allegretto in C D346 (fragment)	5'04
4 Allegro moderato in C D347 (fragment)	2'15
5 Andantino in C D348 (fragment)	2'42
6 Adagio in C D349 (fragment)	3'56
7 Allegretto in C minor D900 (fragment)	2'03
8 Rondo in E D506: Allegretto	6'42
9 Adagio in E D612	4'21

Allegro and Scherzo D570

10 Allegro in F sharp minor (fragment)	5'10
11 Scherzo in D: Allegro vivace –Trio	3'01
12 Adagio in G D178 (first version)	6'16
13 Adagio in G D178 (second version; fragment)	4'48
14 Andante in C D29 (arr. of String Quartet No.3)	3'29

Alberto Miodini piano

Total time 58'56

CD36	
1 12 Waltzes D145	11'40
2 Grazer Galopp in C D925	2'10
3 Minuet in C sharp minor D600	1'35
4 Minuet in A D334: Allegretto –Trio	2'55
5 Minuet in A minor D277a: Allegro –Trio	3'22
2 Scherzos D593	
6 Scherzo in B flat: Allegretto –Trio	4'13
7 Scherzo in D flat: Allegro moderato –Trio	4'53
8 March in B minor Ddeest: Allegro assai –Trio	3'31
9 March in E D606: Allegro con brio –Trio	4'19
10 Fugue in D minor D13	2'31
11 Fugue in C D24a	3'58
12 Fugue in G D24b	2'23
13 Fugue in D minor D24c	3'36
14 Overture to <i>Alfonso und Estrella</i> D759a (transcr. Schubert)	6'08
15 Waltz in G D844 'Albumblatt'	1'08
Alberto Miodini piano	
Total time	58'28
CD37	
1 Fantasie in F minor D940	19'25
2 Rondo in D D608	7'57
Sonata in B flat D617	
3 I. Allegro moderato	9'10
4 II. Andante con moto	5'28
5 III. Allegretto	5'47
6 Grand Rondo in A D951	11'36
7 34 Valses sentimentales D779	8'49
Bracha Eden & Alexander Tamir piano	
Total time	68'34
CD38	
Divertissement à l'hongroise D818	
1 I. Andante	10'57
2 II. Marcia: Andante con moto	3'34
3 III. Allegretto	17'28
Divertissement sur des motifs originaux français D823	
4 I. Tempo di Marcia	11'00
5 II. Andantino	9'20
6 III. Rondo: Allegretto	11'45
Bracha Eden & Alexander Tamir piano	
Total time	64'26
CD39	
6 Grandes marches D819	
1 No.1 in E flat: Allegro maestoso	9'51
2 No.2 in G minor: Allegro ma non troppo	6'47
3 No.3 in B minor: Allegretto	9'22
4 No.4 in D: Allegro maestoso	9'56
5 No.5 in E flat minor: Andante	18'14
6 No.6 in E: Allegro con brio	8'45
Bracha Eden & Alexander Tamir piano	
Total time	63'20

CD40
3 Marches militaires D733

1 No.1 in D: Allegro vivace –Trio	5'07
2 No.2 in G: Allegro molto moderato –Trio	3'42
3 No.3 in E flat: Allegro moderato –Trio	7'07

4 8 Variations on an original theme D813	20'48
5 Allegro in A minor D947 'Lebensstürme'	14'56
6 4 Variations on an original theme D968a	10'58

Bracha Eden & Alexander Tamir *piano*

Total time 63'06

CD41
Mass No.1 in F D105

1 I. Kyrie	5'08
2 II. Gloria	12'24
3 III. Credo	7'31
4 IV. Sanctus	1'50
5 V. Benedictus	4'05
6 VI. Agnus Dei	7'05

7 **Salve Regina in A D676** 9'47

8 **Magnificat in C D486** 8'55

Zdena Kloubová *soprano*

Marta Benacková *mezzo-soprano*

Walter Coppola *tenor*

Jurij Kruglov *baritone*

Virtuosi di Praga · Prague Chamber Orchestra

Andreas Weiser *conductor*

Total time 56'50

CD42
Mass No.2 in G D167

1 I. Kyrie	4'00
2 II. Gloria	3'01
3 III. Credo	6'01
4 IV. Sanctus	1'34
5 V. Benedictus	4'33
6 VI. Agnus Dei	5'31

Mass No.4 in C D452

7 I. Kyrie	3'18
8 II. Gloria	3'54
9 III. Credo	5'19
10 IV. Sanctus	1'33
11 V. Benedictus	2'38
12 VI. Agnus Dei	4'12

Mass No.3 in B flat D324

13 I. Kyrie	4'00
14 II. Gloria	7'35
15 III. Credo	5'02
16 IV. Sanctus	1'32
17 V. Benedictus	5'06
18 VI. Agnus Dei	4'41

Ludmila Vernerová (Nos. 2 & 3), **Marta Filová** (No.4) *soprano*

Lenka Šmídová (No.3) *mezzo-soprano* · **Marta Benáčková** (No.4) *alto*

Richard Sporka (No.2), **Walter Coppola** (No.4), **Rodrigo Orrego** (No.3) *tenor*

Roman Janal (No.2), **Miroslav Podskalský** (No.4), **Jirí Sulz'enko** (No.3) *bass*

Virtuosi di Praga · Prague Chamber Orchestra

Romano Gandolfi (No.2), **Ulrich Backofen** (No.4), **Jack Martin Händler** (No.3) *conductors*

Total time: 74'23

CD43

Mass No.5 in A flat D678

1 I. Kyrie	8'06
2 II. Gloria	13'59
3 III. Credo	9'39
4 IV. Sanctus	3'06
5 V. Benedictus	5'49
6 VI. Agnus Dei	5'52

Kari Lövaas *soprano*, **Hilke Helling** *alto*
Richard Graeger *tenor*, **Gerhard Faulstich** *bass*
Spandauer Kantorei Berlin
Cappella Vocale Hamburg
Bach Collegium Berlin
Martin Behrmann *conductor*

Deutsche Messe D872

7 I. Zum Eingang	1'36
8 II. Zum Gloria	3'24
9 III. Zum Evangelium und Credo	1'44
10 IV. Zum Offertorium	1'59
11 V. Zum Sanctus	1'52
12 VI. Nach der Wandlung	1'41
13 VII. Anhang: Das Gebet des Herrn	1'55
14 VIII. Zum Agnes	1'19
15 IX. Schlussgesang	1'50

Elizabeth Thomann *soprano*, **Gertrude Jahn** *contralto*
Stafford Wing *tenor*, **Kunizaku Ohashi** *bass*
Vienna Kammerchor
Vienna Symphony Orchestra
Hans Gillesberger *conductor*

Total time 64'07

CD44

Mass No.6 in E flat D950

I. Kyrie

1 Kyrie eleison	6'07
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II. Gloria

2 Gloria	4'20
3 Domine Deus	3'56
4 Quoniam tu solis	0'55
5 Cum sancto Spiritu	3'47

III. Credo

6 Credo	2'57
7 Et incarnatus est	5'54
8 Et resurrexit	2'25
9 Et vitam venturi	4'09

IV. Sanctus

10 Sanctus	2'34
11 Osanna in excelsis	1'04

V. Benedictus

12 Benedictus	4'11
13 Osanna in excelsis	1'07

VI. Agnus Dei

14 Agnus Dei	8'07
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Soile Isokoski *soprano* · **Martina Borst** *alto* · **Christoph Prégardien** *tenor* ·
Peter Grönlund *tenor* · **Cornelius Hauptmann** *bass*
Kammerchor Stuttgart
Die Deutsche Kammerphilharmonie Bremen
Frieder Bernius *conductor*

Total time 51'33

CD45	
1 Offertory in B flat D963 'Intende voci orationis meae'	9'25
Peter Schreier <i>tenor</i>	
2 Offertory in C D136 'Totus in corde languet'	5'07
3 Offertory in F D223 'Salva Regina, Mater misericordiae'	5'24
Magdaléna Hajóssyová <i>soprano</i>	
Sigurd Brauns <i>organ</i>	
4 Salva Regina in B flat D106	4'48
Peter Schreier <i>tenor</i>	
Sigurd Brauns <i>organ</i>	
5 Tantum ergo in E flat D962	5'34
Gisela Fetting <i>soprano</i>	
Astrid Pilzecker <i>contralto</i>	
Ekkehard Wagner <i>tenor</i>	
Karl-Heinz Schmieder <i>bass</i>	
6 Salve Regina in B flat D386 2'52	
7 Psalm 23 D706 'Gott ist mein Hirt' 5'07	
<i>German text: Moses Mendelssohn</i>	
Karin Pohl, Brigitte Domhardt <i>sopranos</i>	
Claudia Graswurm, Astrid Pilzecker <i>contraltos</i>	
Bernd Casper <i>piano</i>	
8 Psalm 92 D953 'Tôw l'hôdôs ladônoj' 4'49	
<i>Sung in Hebrew</i>	
<i>Language advisor: Kerstin-Antje Fahning</i>	
Christina Klopsch <i>soprano</i>	
Astrid Pilzecker <i>contralto</i>	
Ekkehard Wagner <i>tenor</i>	
Georg Christoph Biller <i>baritone</i>	
Heinz Schmieder <i>bass</i>	
9 An die Sonne D439 'O Sonne, Königin der Welt'	5'59
<i>Text: Johann Peter Zu</i>	
Berliner Solisten · Bernd Casper <i>piano</i>	
10 Chor der Engel D440 'Christ ist erstanden'	3'27
<i>Text: Johann Wolfgang von Goethe, Faust I</i>	
Rundfunkchor Berlin (1, 5, 6, 8 & 10)	
Rundfunk-Sinfonieorchester Berlin (1–5)	
Dietrich Knothe <i>chorus master & conductor</i> (1–6, 8 & 10)	
Total time	53'21

CD46
Lazarus or *The Solemn Act of Resurrection*
Religious drama in three acts for solo voices, choir & orchestra D689 (fragment), Text: August Hermann Niemeyer
Act 1

1 Hier laßt mich ruh'n (<i>Lazarus/Martha</i>)	3'57
2 Trübe nicht mit Klagen (<i>Maria</i>)	2'31
3 Steh im letzten Kampf (<i>Lazarus/Nathanael</i>)	3'32
4 Voll Friede, ja voll Fried' (<i>Lazarus/Nathanael</i>)	5'10
5 Aria: Wenn ich ihm nach-gerungen habe (<i>Nathanael</i>)	2'44
6 Recitative: Nathanael, bewunderen kann ich dich (<i>Martha/Maria/Lazarus</i>)	2'57
7 Der Trost begleite dich hinüber (<i>Maria</i>)	2'54
8 Aria: Gottes Liebe (<i>Maria</i>)	2'21
9 Ach, so find ich ihn noch (<i>Jemina/Lazarus</i>)	1'32
10 Sing' mir ein Lied (<i>Lazarus</i>)	1'44
11 Aria: So schlummert auf Rosen (<i>Jemina</i>)	4'28
12 Nun entflog auf schnellen Schwingen (<i>Jemina/Maria/Martha/Nathanael</i>)	3'00
13 Ich sterbe (<i>Lazarus</i>)	1'17
14 Heiliger, verlaß ihn nicht (<i>Nathanael/Jemina/Maria/Chorus</i>)	4'18

Act 2 (incomplete)

15 Largo	2'21
16 Recitative: Wo bin ich? (<i>Simon</i>)	3'52
17 Aria: O könnt' ich (<i>Simon</i>)	3'13
18 Recitative: Weiß ist der Klage Stimme (<i>Nathanael/Simon</i>)	3'24
19 Chorus: Sanft und still	4'41

Carola Nossek Jemina · **Ingeborg Springer** Martha · **Ursula Reinhardt-Kiss** Maria

Eberhard Büchner Lazarus · **Horst Gebhardt** Nathanael · **Bernd Riedel** Simon

Berliner Singakademie · Staatskapelle Berlin
Dietrich Knothe conductor

Total time 60'06

CD47
Alfonso und Estrella
Grand Romantic opera in three acts, Libretto by Franz von Schober

1 Overture: Andante – Allegro	5'53
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Act 1

2 No.1 Introduction: Still noch decket uns die Nacht (<i>Chorus/Alto/Tenor</i>)	3'32
3 No.2 Aria: Sei mir gegrüßt, o Sonne! (<i>Froila</i>)	8'27
4 No.3 Chorus and ensemble: Versammelt Euch, Brüder (<i>Chorus/A maiden/A youth/Froila</i>)	8'32
5 No.4 Duet: Geschmückt von Glanz und Siegen (<i>Froila/Alfonso</i>)	4'21
6 No.5 Recitative: Es ist dein streng Gebot (<i>Alfonso/Froila</i>)	1'08
7 Aria: Schon, wenn es beginnt zu tagen (<i>Alfonso</i>)	4'03
8 No.6 Recitative: Du rührst mich, Teurer, sehr (<i>Froila/Alfonso</i>)	1'10
9 Duet: Schon schleichen meine Späher (<i>Froila/Alfonso</i>)	2'28
10 No.7 Chorus: Zur Jadj, zur Jagd! (<i>Women's chorus</i>)	1'25
11 Aria with chorus: Es schmückt die weiten Säle (<i>Estrella/Women's chorus</i>)	2'26
12 No.8 Recitative: Verweile, o Prinzessin! (<i>Adolfo/Estrella</i>)	0'47
13 Aria: Doch im Getümmel der Schlacht (<i>Adolfo</i>)	2'15
14 No.9 Duet: Ja gib, vernimm mein Flehen (<i>Adolfo/Estrella</i>)	7'25
15 No.10 Finale: Glänzende Waffe den Krieger erfreut (<i>Chorus/Adolfo/Mauregato/Estrella</i>)	13'19

Hermann Prey Mauregato, King of Leon · **Edith Mathis** Estrella, his daughter

Theo Adam Adolfo, his general · **Dietrich Fischer-Dieskau** Froila, overthrown king of Leon

Peter Schreier Alfonso, his son · **Magdalena Falewicz** A maiden · **Eberhard Büchner** A youth

Horst Gebhardt Chief bodyguard · **Claudia Grasmann**, **Joachim Vogt** Chorus solos (No.1)

Rundfunkchor Berlin · Staatskapelle Berlin
Otmar Suitner conductor

Total time 67'25

CD48

Alfonso und Estrella

Grand Romantic opera in three acts, Libretto by Franz von Schober

Act 2

1 No.11 Recitative: O sing mir, Vater (<i>Alfonso/Froila</i>)	1'28
2 Aria: Der Jäger ruhte hingegossen (<i>Froila</i>)	5'28
3 No.12 Recitative: Wie rühret mich dein herrlicher Gesang (<i>Alfonso/Froila</i>)	1'42
4 Duet: Von Fels und Wald umrungen (<i>Estrella/Alfonso</i>)	3'34
5 No.13 Recitative: Wer bist du, holdes Wesen (<i>Alfonso/Estrella</i>)	1'05
6 Aria: Wenn ich dich Holde sehe (<i>Alfonso</i>)	1'48
7 No.14 Duet: Freundlich bist du mir erschienen (<i>Estrella/Alfonso</i>)	2'37
8 No.15 Aria: Könnt ich ewig hier verweilen (<i>Estrella</i>)	3'10
9 No.16 Duet: Laß dir als Erinnerungszeichen (<i>Alfonso/Estrella</i>)	3'24
10 No.17 Chorus and ensemble: Stille, Freunde, seht euch vor! (<i>Men's chorus/Adolfo</i>)	10'35
11 No.18 Chorus and aria: Wo ist sie, was kommt ihr zu künden? (<i>Mauregato/Men's chorus</i>)	4'34
12 No.19 Ensemble: Die Prinzessin ist erschienen! (<i>Men's chorus/Mauregato/Estrella</i>)	1'39
13 No.20 Duet and chorus: Darf ich dein Kind umarmen? (<i>Estrella/Mauregato/Men's chorus</i>)	3'59
14 No.21 Aria: Herrlich auf des Berges Höhen (<i>Estrella</i>)	2'15
15 No.22 Finale: Sag, wo ist er hingekommen (<i>Mauregato/Estrella/Chief bodyguard/Chorus</i>)	5'53

Hermann Prey Mauregato, King of Leon · **Edith Mathis** Estrella, his daughter
Theo Adam Adolfo, his general · **Dietrich Fischer-Dieskau** Froila, overthrown king of Leon
Peter Schreier Alfonso, his son · **Magdalena Falewicz** A maiden · **Eberhard Büchner** A youth
Horst Gebhardt Chief bodyguard · **Claudia Graswurm, Joachim Vogt** Chorus solos (No.1)
Rundfunkchor Berlin · Staatskapelle Berlin
Otmar Suitner conductor

Total time 53'19

CD49

Alfonso und Estrella D732

Grand Romantic opera in three acts, Libretto by Franz von Schober

Act 3

1 No.23 Introduction: Allegro	1'23
2 No.24 Duet and chorus: Hörst du rufen, hörst du lärmern? (<i>A maiden/A youth/Women's chorus</i>)	1'56
3 No.25 Duet: Du wirst mir nicht entrinnen! (<i>Adolfo/Estrella</i>)	2'44
4 No.26 Trio and chorus: Hilfe! – Welche Stimme! (<i>Estrella/Alfonso/Adolfo/Men's chorus</i>)	1'53
5 No.27 Duet: Doch nun werde deinem Retter (<i>Alfonso/Estrella</i>)	2'39
6 No.28 Recitative: Ja ich, ich bin gerettet (<i>Estrella/Alfonso</i>)	2'07
7 Duet: Schön und herrlich seh ich's tagen (<i>Alfonso/Estrella</i>)	2'22
8 No.29 Duet and chorus: Wehe, meines Vaters Scharen (<i>Estrella/Alfonso/Men's chorus</i>)	1'49
9 No.30 Ensemble: Sie haben das Rufen vernommen (<i>Men's chorus/Alfonso</i>)	2'26
10 No.31 Recitative and ensemble: Was geht hier vor (<i>Froila/Alfonso/Estrella/Men's chorus</i>)	4'51
11 No.32 Aria: Wo finde ich nur den Ort (<i>Mauregato</i>)	4'01
12 No.33 Duet: Kein Geist, ich bin am Leben (<i>Froila/Mauregato</i>)	3'22
13 No.34 Trio and finale: Empfange nun aus meiner Hand (<i>Froila/Mauregato/Estrella</i>)	1'57
14 Was hör ich, welche Klänge? (<i>Mauregato/Froila/Estrella/Alfonso/Adolfo/A maiden/A youth/Chorus</i>)	8'15

Hermann Prey Mauregato, King of Leon · **Edith Mathis** Estrella, his daughter
Theo Adam Adolfo, his general · **Dietrich Fischer-Dieskau** Froila, overthrown king of Leon
Peter Schreier Alfonso, his son · **Magdalena Falewicz** A maiden · **Eberhard Büchner** A youth
Horst Gebhardt Chief bodyguard · **Claudia Graswurm, Joachim Vogt** Chorus solos (No.1)
Rundfunkchor Berlin · Staatskapelle Berlin
Otmar Suitner conductor

Total time 41'53

CD50

Incidental music to the play *Rosamunde, princess of Cyprus* D797 (Text: Helmina von Chézy)

1 No.1 Overture (originally for <i>Alfonso und Estrella</i> D732)	6'02
2 No.2 Entr'acte nach dem 1. Aufzug	7'15
3 No.3 Ballett	7'22
4 No.3a Entr'acte nach dem 2. Aufzug	3'01
5 No.3b Romanze 'Der Vollmond strahlt auf Bergeshöhn'	3'56
6 No.4 Geisterchor 'In der Tiefe wohnt das Licht'	3'19
7 No.5 Entr'acte nach dem 3. Aufzug	7'24
8 No.6 Hirtenmelodien	1'17
9 No.7 Hirtenchor 'Hier auf den Fluren'	3'57
10 No.8 Jägerchor 'Wie lebt sich's so fröhlich im Grünen'	1'55
11 No.9 Ballett	6'28
12 Overture to <i>Die Zauberharfe</i> D644	9'56

Ileana Cotrubas *soprano*

Rundfunkchor Leipzig *chorus master* Horst Neumann

Staatskapelle Dresden

Willi Boskovsky *conductor*

Total time 62'17

CD51

Die Freunde von Salamanka D326

Singspiel in two acts · Libretto: Johann Mayrhofer

1 Overture (Orchestra)	5'55
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Act 1

2 No.1 Introduction: Die Sonne zieht in goldnen Strahlen (<i>Alonso/Diego/Fidelio</i>)	2'12
3 No.2 Aria: Man ist so glücklich und so frei (<i>Fidelio</i>)	1'42
4 No.3 Quartet: Morgen, wenn des Hahnes Ruf erschallt (<i>Tormes/Fidelio/Alonso/Diego</i>)	3'11
5 No.4 Aria: Einsam schleich' ich durch die Zimmer (<i>Olivia</i>)	5'11
6 No.5 Trio: Lebensmut und frische Kühlung (<i>Olivia/Eusebia/Laura</i>)	5'21
7 No.6 Trio: Freund, wie wird die Sache enden (<i>Alonso/Diego/Fidelio</i>)	4'21
8 No.7 Finale: Mild senkt sich der Abend nieder (<i>Olivia/Diego/Alonso/Fidelio/Chorus/Alcalde/Eusebia</i>)	10'16

Act 2

9 No.8 Introduction: Laßt nur alles leichtfertige Wesen (<i>Manuel/Chorus</i>)	4'33
10 No.9 Song: Guerilla zieht durch Feld und Wald (<i>First Guerilla/Second Guerilla</i>)	1'33
11 No.11 Duet: Ein wackres Tier, das müßt Ihr sagen (<i>Xilo/Diego</i>)	2'41
12 No.12 Duet: Gelagert unterm hellen Dach (<i>Diego/Laura</i>)	2'53
13 No.13 Aria: Wo ich weile, wo ich gehe (<i>Olivia</i>)	2'34
14 No.14 Duet: Von tausend Schlangenbissen (<i>Alonso/Olivia</i>)	3'58
15 No.15 Romance: Es murmeln die Quellen (<i>Diego</i>)	1'59
16 No.16 Trio: Nichte, Don Diego da (<i>Alcalde/Laura/Diego</i>)	3'37
17 No.17 Aria: Traurig geht der Geliebte von dannen (<i>Laura</i>)	3'07
18 No.18 Finale: Gnäd'ge Frau, ich hab' die Ehre (<i>Fidelio/Tormes/Eusebia/Olivia/Alonso/Diego/Alcalde/Laura</i>)	9'16

Total time 74'25

Edith Mathis Olivia · **Christine Weidinger** Eusebia · **Carol Wyatt** Laura · **Thomas Moser** Alonso

Eberhard Büchner Diego · **Norbert Orth** Tormes · **Hermann Prey** Fidelio

Robert Holl The Alcalde/Second Guerilla · **Kurt Rydl** Manuel/Xilo/First Guerilla

Chor des Österreichischen Rundfunks *chorus master* Gottfried Preinfalk

Symphonieorchester des Österreichischen Rundfunks

Theodor Guschlbauer *conductor*

CD52

Der vierjährige Posten D190

Singspiel in one act, Libretto by Karl Theodor Körner (1813)

1 Overture	7'26
2 Introduction: Heiter strahlt der neue Morgen (<i>Chorus/Käthchen/Duval/Walther</i>)	3'38
3 Duet: Du guter Heinrich (<i>Käthchen/Duval</i>)	3'15
4 Terzett: Mag dich die Hoffnung nicht betrügen! (<i>Käthchen/Duval/Walther</i>)	1'02
5 Quartet: Freund, eilet euch zu retten! (<i>Käthchen/Duval/Veit/Walther</i>)	3'24
6 Aria: Gott, Höre meine Stimme! (<i>Käthchen</i>)	5'15
7 March and soldiers' chorus: Lustig in den Kampf, lustig aus dem Kampf! (<i>Soldiers' chorus</i>)	1'42
8 Tutti: Um Gotteswillen, er ist verloren! (<i>Käthchen/Captain/Duval/Veit/Walther/Peasants' chorus/Soldiers' chorus</i>)	2'07
9 Finale: Schöne Stunde, die uns blendet (<i>Käthchen/Duval/Veit/Walther/Choruses</i>)	3'10

Aga Mikolaj Käthchen

Andreas Karasiak Duval, her husband

Stephan Genz Walther, a village judge

Daniel Philipp Witte Veit, a peasant

Thomas Jakobs The captain

Die Zwillingbrüder D647

Singspiel in one act, Libretto by Georg Ernst von Hofmann, after Les deux Valentins

10 Overture	4'08
11 Introduction: Verglühet sind die Sterne (<i>Compatriots' chorus/Anton</i>)	2'53
12 Duet: Vor dem Busen möge blühen (<i>Lieschen/Anton</i>)	4'53
13 Aria: Der Vater mag wohl immer Kind mich nennen (<i>Lieschen</i>)	6'23
14 Aria: Mag es stürmen, donnern, blitzen (<i>Franz</i>)	2'02
15 Quartet: Zu rechter Zeit bin ich gekommen (<i>Lieschen/Anton/Franz/Schulze</i>)	1'58
16 Aria: Liebe, teure Muttererde (<i>Friedrich</i>)	4'09
17 Duet: Nur dir will ich gehören (<i>Lieschen/Anton</i>)	1'41
18 Terzett: Wagen Sie Ihr Wort zu brechen? (<i>Lieschen/Anton/Franz</i>)	3'26
19 Quintet and chorus: Packt ihn, führt ihn von Gericht (<i>Lieschen/Anton/Franz/Schulze/Magistrate/Peasants' chorus</i>)	2'02
20 Final chorus: Die Brüder haben sich gefunden	1'39

Aga Mikolaj Lieschen

Andreas Karasiak Anton

Stephan Genz Franz Spiess/Friedrich Spiess

Heiko Michael Schulz A magistrate

Oliver Aigner Der Schulze, Lieschen's father

Total time 66'25

CD53

1 Gesang der Geister über den Wassern D714	9'50
<i>Text: Johann Wolfgang von Goethe</i>	
2 Trinklied D148	2'57
<i>Text: Ignaz Franz Castelli</i>	
3 Die Geselligkeit (Lebenslust) D609	3'36
<i>Text: Johann Karl Unger</i>	
4 Das Dörfchen D598 (formerly D641)	4'27
<i>Text: Gottfried August Bürger</i>	
5 Der Tanz D826	1'40
<i>Text: ?Kolumban Schnitzer von Meerau</i>	
6 Ständchen D920 (first version)	5'51
<i>Text: Franz Grillparzer</i>	
7 Gondelfahrer D809	2'48
<i>Text: Johann Mayrhofer</i>	
8 Nachtgesänge im Walde D913	5'33
<i>Text: Johann Gabriel Seidl</i>	
9 Nachthelle D892	6'11
<i>Text: Johann Gabriel Seidl</i>	
10 Sehnsucht D656	4'08
<i>Text: Johann Wolfgang von Goethe</i>	
11 Die Nacht D983c	3'24
<i>Text: ?Friedrich Wilhelm Krummacher</i>	
12 Die Allmacht D875a (fragment; completed by Reinhard van Hoorick)	6'19
<i>Text: Johann Ladislaus Pyrker von Felső-Eör</i>	
13 Gott in der Natur D757	5'23
<i>Text: Ewald Christian von Kleist</i>	

Joachim Vogt *tenor* (2) · **Astrid Pilzecker** *contralto* (6)
Gerhard Meyer, Wolfgang Stahl, Dieter Fökel, Michael Schöppe *horns* (8)
Berlin Radio Women's Choir (13) · **Berlin Radio Men's Choir** (1, 2, 4, 6–11)
Dietrich Knothe *chorus master*
Berliner Solisten (3, 5, 12) · **Members of the Berlin Radio Symphony Orchestra** (1)
Bernd Casper *piano* (2–7, 9, 12, 13)
Dietrich Knothe *conductor*

Total time 62'57

CD54

Winterreise D911 (Text: Wilhelm Müller)	
1 Gute Nacht	6'25
2 Die Wetterfahne	1'48
3 Gefrorne Tränen	2'35
4 Erstarrung	2'30
5 Der Lindenbaum	5'08
6 Wasserflut	5'16
7 Auf dem Flusse	3'17
8 Rückblick	1'58
9 Irrlicht	2'55
10 Rast	4'00
11 Frühlingstraum	4'21
12 Einsamkeit	2'53
13 Die Post	2'12
14 Der greise Kopf	3'32
15 Die Krähe	1'48
16 Letzte Hoffnung	2'07
17 Im Dorfe	3'08
18 Der stürmische Morgen	1'02
19 Täuschung	1'42
20 Der Wegweiser	4'41
21 Das Wirtshaus	4'28
22 Mut	1'29
23 Die Nebensonnen	2'55
24 Der Leiermann	4'01

Robert Holl *bass-baritone*
Naum Grubert *piano*

Total time 76'26

CD55

Die schöne Müllerin D795 (*Text: Wilhelm Müller*)

1 Das Wandern	2'58
2 Wohin?	2'19
3 Halt!	1'33
4 Danksagung an den Bach	2'17
5 Am Feierabend	2'25
6 Der Neugierige	4'14
7 Ungeduld	2'44
8 Morgengruß	4'09
9 Des Müllers Blumen	3'14
10 Tränenregen	4'18
11 Mein!	2'44
12 Pause	3'54
13 Mit den grünen Lautenbande	2'15
14 Der Jäger	1'15
15 Eifersucht und Stolz	1'39
16 Die liebe Farbe	4'40
17 Die böse Farbe	2'09
18 Trockne Blumen	3'20
19 Der Müller und der Bach	3'33
20 Des Baches Wiegenlied	6'05

Peter Schreier *tenor*

Walter Olbertz *piano*

Total time 61'45

CD56

Excerpts from **Schwanengesang D957** and other lieder

1 Liebesbotschaft D957/1 (Rellstab)	3'16
2 Kriegers Ahnung D957/2 (Rellstab)	5'26
3 Frühlingsehnsucht D957/3 (Rellstab)	3'54
4 Ständchen D957/4 (Rellstab)	4'24
5 Abschied D957/7 (Rellstab)	4'34
6 Herbst D945 (Rellstab)	4'00
7 Aufenthalt D957/5 (Rellstab)	3'24
8 In der Ferne D957/6 (Rellstab)	6'55
9 Am Fenster D878 (Seidl)	4'13
10 Der Wanderer an den Mond D870 (Seidl)	2'33
11 Das Zünglein D871 (Seidl)	5'25
12 Die Taubenpost D965/A (Seidl)	4'11
13 Das Fischer mädchen D957/10 (Heine)	2'18
14 Am Meer D957/12 (Heine)	4'38
15 Die Stadt D957/11 (Heine)	3'10
16 Der Doppelgänger D957/13 (Heine)	4'14
17 Ihr Bild D957/9 (Heine)	2'37
18 Der Atlas D957/8 (Heine)	2'20

Robert Holl *baritone*

David Lutz *piano*

Total time 72'43

CD57
Lieder after Johann Wolfgang von Goethe

1 Erbkönig D328 'Wer reitet so spät'	4'21
2 Der Schatzgräber D256 'Arm am Beutel'	5'00
3 Wandrers Nachtlied I D224 'Der du von dem Himmel bist'	1'54
4 Grenzen der Menschheit D716 'Wenn der uralte heilige Vater'	7'43
5 An Schwager Kronos D369 'Spute dich, Kronos!'	2'53
6 Prometheus D674 'Bedecke deinen Himmel, Zeus'	6'02
7 Der Sänger D149 'Was hör' ich draußen vor dem Tor'	7'11
8 Der König in Thule D367 'Es war ein König in Thule'	4'15
9 An den Mond I D259 'Füllest wieder Busch und Tal'	3'02
10 Versunken D715 'Voll Locken kraus ein Haupt'	1'55
11 Liebhaber in allen Gestalten D558 'Ich wollt, ich wär' ein Fisch'	1'27
12 Jägers Abendlied II D368 'Im Felde schleich' ich still und wild'	3'29
13 An die Entferne D765 'So hab' ich wirklich dich verloren?'	3'12
14 Willkommen und Abschied D767 'Er schlug mein Herz'	3'14
15 Geheimes D719 'Über meines Liebchens Äugeln'	1'42
16 Heidenröslein D257 'Sah ein Knab' ein Röslein stehn'	2'17
17 Der Musensohn D764 'Durch Feld und Wald zu schweifen'	2'09

Siegfried Lorenz *baritone*
Norman Shetler *piano*

Total time 61'46
CD58
Lieder after Friedrich Schiller

1 Der Pilgrim D794 'Noch in meines Lebens Lenze'	5'28
2 Der Taucher D111 'Wer wagt es, Rittersmann'	25'48
3 Der Jüngling am Bache D638 'An der Quelle saß der Knabe'	4'30
4 Sehnsucht D636 'Ach, aus dieses Tales Gründen'	4'05
5 Die Hoffnung D637 'Es reden und träumen die Menschen'	3'00
6 Die Bürgschaft D246 'Zu Dionys, dem Tyrannen'	17'19

Siegfried Lorenz *baritone*
Norman Shetler *piano*

Total time 60'10
CD59
Lieder after Johann Mayrhofer

1 Sehnsucht D516 'Der Lerche wolkennahe Lieder'	3'08
2 Atys D585 'Der Knabe seufzt'	4'24
3 An die Freunde D654 'Im Wald, im Wald'	4'12
4 Die Sternennächte D670 'In monderhellten Nächten'	2'34
5 Beim Winde D669 'Es träumen die Wolken'	4'46
6 Nachtviolen D752 'Nachtviolen, dunkle Augen'	2'58
7 Heliopolis I D753 'Im kalten rauhen Norden'	2'56
8 Der Schiffer D536 'Im Winde, im Sturme'	2'02
9 Wie Ulfru fischt D525 'Die Angel zuckt, die Rute bebt'	2'11
10 Auf der Donau D553 'Auf der Wellen Spiegel'	3'22
11 Gondelfahrer D808 'Es tanzen Mond und Sterne'	2'19
12 Nachtstück D672 'Wenn über Berge sich der Nebel breitet'	6'16
13 Der Sieg D805 'O unbewölktes Leben!'	3'47
14 Zum Punsche D492 'Woget brausend, Harmonien'	1'47
15 Heliopolis II D754 'Fels auf Felsen hingewälzet'	2'09
16 Geheimnis D491 'Sag an, wer lehrt dich Lieder'	2'32
17 Lied eines Schiffers an die Dioskuren D360 'Dioskuren, Zwillingsterne'	3'30

Siegfried Lorenz *baritone*
Norman Shetler *piano*

Total time 54'54

CD60

1 Die Forelle D550 (Schubart)	2'10
2 Fischerlied D351 (Salis-Seewis)	1'51
3 Pflügerlied D392 (Salis-Seewis)	1'35
4 Der Jüngling an der Quelle D300 (Salis-Seewis)	1'46
5 Herbstlied D502 (Salis-Seewis)	1'54
6 Das Grab D569 (Salis-Seewis)	1'59
7 An den Tod D518 (Schubart)	1'32
8 Geisternähe D100 (Matthisson)	3'37
9 Der Geistertanz D116 (Matthisson)	2'05
10 Klage D415 (Matthisson)	2'54
11 Der Tod und das Mädchen D531 (Claudius)	2'53
12 Auf dem Wasser zu singen D774 (Stolberg-Stolberg)	3'31
13 Stimme der Liebe D412 (Stolberg-Stolberg))	1'58
14 Täglich zu singen D533 (Claudius)	1'35
15 Das Lied vom Reifen D532 (Claudius)	1'53
16 Adelaide D95 (Matthisson)	3'05
17 Lebenslied D508 (Matthisson)	1'52
18 Zufriedenheit D362 (Claudius)	1'11
19 Skolie D507 (Matthisson)	0'57
20 Naturgenuß D188 (Matthisson)	2'15
21 Wiegenlied D498 (Claudius)	2'58
22 Abendlied D499 (Claudius)	3'14
23 An die Sonne D272 (Tiedge)	2'49
24 Alinde D904 (Rochlitz)	4'19
25 An die Laute D905 (Rochlitz)	1'25
26 Hippolits Lied D890 (Gerstenberg)	2'35
27 Der Leidende D432 (Hölty)	1'34
28 Das Heimweh D456 (Hell)	2'47
29 Am Tage aller Seelen D343 (Jacobi)	4'30
30 Die Perle D466 (Jacobi)	2'25
31 Der Wanderer D493 (Lübeck)	4'48

Total time 75'57

Siegfried Lorenz *baritone*

Norman Shetler *piano*

CD61

1 Sängers Morgenlied D165 (Körner)	4'36
2 Liebeständelei D206 (Körner)	1'56
3 Das war ich D174 (Körner)	3'25
4 Sehnsucht der Liebe D180 (Körner)	5'17
5 Liebesrausch D179 (Körner)	1'58
6 Frühlingsglaube D686 (Uhlend)	3'21
7 Glaube, Hoffnung und Liebe D955 (Kuffner)	5'37
8 Grablied für die Mutter D616 (Anonymous)	3'02
9 An die Musik D547b (Schober)	2'45
10 Der zürnende Barde D785 (Bruchmann)	1'52
11 Des Sängers Habe D832 (Schlechta)	3'36
12 Schatzgräbers Begehr D761b (Schober)	4'38
13 Der Jüngling und der Tod D545b (Spaun)	4'06
14 Abschied D578 (Schubert)	3'13
15 Selige Welt D743 (Senn)	1'00
16 Schiffers Scheideliel D910 (Schober)	4'29
17 Der Strom D565 (Anonymous)	1'29
18 Fischerweise D881 (Schlechta)	3'11
19 Jägers Liebeslied D909 (Schober)	3'58
20 Widerschein D949 (Schlechta)	4'27
21 Totengräber-Weise D869 (Schlechta)	7'12
22 Schwanengesang D744 (Senn)	2'39

Total time 77'47

Siegfried Lorenz *baritone*

Norman Shetler *piano*

CD62

1 Im Frühling D882 'Still sitz ich an des Hügels Hang' (Schulze)	4'32
2 Frulingsglaube D686 'Die linden Lüfte sind erwacht' (Uhland)	3'27
3 Erlafsee D586 'Mir ist so wohl, so weh'' (Mayrhofer)	4'02
4 Der Schmetterling D633 'Wie soll ich nicht tanzen' (Schlegel)	1'37
5 Dedication to Maurice Abravanel (spoken)	0'57
6 An den Mond D259 'Füllest wieder Busch und Tal' (Goethe)	5'12
7 An den Mond D193 'Geuß, lieber Mond' (Hölty)	3'00
8 Der Einsame D800 'Wann meine Grillen schwirren' (Lappe)	4'07
9 An die Entfernte D765 'So hab' ich wirklich dich verloren?' (Goethe)	3'19
10 An Sylvia D891 'Was ist Sylvia' (Shakespeare; trans Bauernfeld)	2'56
11 Auf dem Wasser zu singen D774 'Mitten im Schimmer der spiegelnden Wellen' (Stolberg-Stolberg)	3'55
12 Heimliches Lieben D922 'O du, wenn deine Lippen mich berühren' (Klenke)	4'11
13 Suleika I D720 'Was bedeutet die Bewegung?' (?Willemer)	5'57
14 Die junge Nonne D828 'Wie braust durch die Wipfel' (Craigher de Jachelutta)	4'59
15 Iphigenia D573 'Blüht denn hier an Tauris Strande' (Mayrhofer)	3'30
16 Ganymed D544 'Wie im Morgenglanze' (Goethe)	4'42
17 Strophe aus Die Götter Griechenlands D677 'Schöne Welt, wo bist du?' (Schiller)	4'46
18 Der Musensohn D764 'Durch Feld und Wald zu schweifen' (Goethe)	2'21
19 Die Blumensprache D519 'Es deuten die Blumen' (?Platner)	2'22

Elly Ameling *soprano*

Rudolf Jansen *piano*

Total time 70'36

CD63

1 Gretchen am Spinnrade D118 'Mein Ruh' ist hin'	3'33
2 Gretchen im Zwinger (Gretchens Bitte) D564 'Ach neige, du Schmerzenseiche'	4'42
3 Die Liebe (Klärchens Lied) D210 'Freudvoll und leidvoll'	1'45
4 Sehnsucht D481 'Nur wer die Sehnsucht kennt'	3'54
5 Mignon I D726 'Heiß mich nicht reden'	3'03
6 Mignon II D727 'So laßt mich scheinen'	4'34
7 Mignon D321 'Kennst du das Land'	5'14
8 Heidenröslein D257 'Sah ein Knab' ein Röslein stehn'	2'03

Gesänge aus Wilhelm Meister D877

9 No.2 Lied der Mignon 'Heiß mich nicht reden'	4'08
10 No.3 Lied der Mignon 'So laßt mich scheinen'	3'44
11 No.4 Lied der Mignon 'Nur wer die Sehnsucht kennt'	3'31
12 Die Liebende schreibt D673 'Ein Blick von deinen Augen'	2'53
13 Suleika I D720 'Was bedeutet die Bewegung'	5'45
14 Suleika II D717 'Ach um deine feuchten Schwingen'	5'17

Arleen Augér *soprano*

Walter Olbertz *piano*

Total time 54'46

CD64

1 Der Winterabend D938 'Es ist so still' (Leitner)	7'32
2 Auf dem See D543 'Und frische Nahrung' (Goethe)	2'43
3 Das Lied im Grünen D917 'Ins Grüne, ins Grüne' (Reil)	4'08
4 An die untergehende Sonne D457 'Sonne, du sinkst' (Kosegarten)	5'54
5 Der liebliche Stern D861 'Ihr Sternlein, still in der Höhe' (Schulze)	2'30
6 An den Mond D296 'Füllest wieder Busch und Tal' (Goethe)	5'46
7 Nachtstück D672 'Wenn über Berge sich der Nebel breitet' (Mayrhofer)	4'02
8 Augenlied D297 'Süße Augen, klare Brunnen!' (Mayrhofer)	3'36
9 Der blinde Knabe D833 'O sagt, ihr Lieben, mir einmal' (Cibber; trans. Craigher)	3'34
10 Am Grabe Anselmos D504 'Daß ich dich verloren habe' (Claudius)	2'49
11 from Vier Refrainlieder D866 No.2 Bei dir allein (Seidl)	2'07
12 Die abgeblühte Linde D514 'Wirst du halten, was du schwurst' (Szechényi)	3'32
13 Fischerweise D881 'Den Fischer fechten Sorgen' (Schlechta)	3'18
14 Geheimnis D491 'Sag an, wer lehrt dich Lieder' (Mayrhofer)	2'21
15 An die Musik D547 'Du holde Kunst' (Schober)	2'36

Gundula Janowitz *soprano*

Charles Spencer *piano*

Total time 56'33

CD65

1 Heliopolis II D754 'Fels auf Felsen hingewälzet' (Mayrhofer)	1'56
2 Abendstern D806 'Was weilst du einsam an dem Himmel' (Mayrhofer)	2'09
3 Nacht und Träume D827 'Heil'ge Nacht, du sinkst nieder' (Collin)	3'45
4 Des Sängers Habe D832 'Schlagt mein ganzes Glück' (Schlechta)	2'57
5 Auf der Bruck D853 'Frisch trabe sonder Ruh' (Schulze)	3'16
6 Der Wanderer an den Mond D870 'Ich auf der Erd' am Himmel du' (Seidl)	2'15
7 Das Züggelöcklein D871 'Kling die Nacht durch, klinge' (Seidl)	4'05
8 Am Fenster D878 'Ihr lieben Mauern hold und traut' (Seidl)	3'51
9 Im Frühling D882 'Still sitz' ich an des Hügels Hang' (Schulze)	3'57
10 An Silvia D891 'Was ist Silvia' (Shakespeare; trans Bauernfeld)	2'40
11 Alinde D904 'Die Sonne sinkt ins tiefe Meer' (Rochlitz)	4'00
12 An die Laute D905 'Leiser, leiser, kleine Laute' (Rochlitz)	1'41
13 Der Kreuzzug D932 'Ein Mönich steht in seiner Zell' (Leitner)	3'42
14 Des Fischers Liebesglück D933 'Dort blinket durch Weiden' (Leitner)	4'44
15 Der Winterabend D938 'Es ist so still' (Leitner)	6'46
16 Die Sterne D939 'Wie blitzen die Sterne' (Leitner)	2'53

Dietrich Fischer-Dieskau *baritone*

Hartmut Höll *piano*

Total time 54'46

CD66
Lieder after Johann Mayrhofer

1 Memnon D541 'Den Tag hindurch nur einmal'	4'13
2 Trost D671 'Hörnerklänge rufen klagend'	4'26
3 Am Strome D539 'Ist mir's doch, als sei mein Leben'	2'33
4 Nach einem Gewitter D561 'Auf den Blumen'	3'21
5 Liane D298 'Hast du Lianen nicht gesehen?'	3'14
6 Am See D124 'Sitz' ich im Gras'	5'54
7 Rückweg D476 'Zum Donaustrom, zur Kaiserstadt'	2'34
8 Fahrt zum Hades D526 'Der Nachen dröhnt'	5'29
9 Freiwilliges Versinken D700 'Wohin? O Helios!'	4'24
10 Fragment aus dem Aeschylus D450 'So wird der Mann, der sonder Zwang'	2'26
11 Orest auf Tauris D548 'Ist dies Tauris'	3'17
12 Der entschühnte Orest D699 'Zu meinen Füßen brichst du dich'	3'29

Robert Holl *bass-baritone*
David Lutz *piano*
Lieder after Friedrich von Schlegel

13 Abendröte D690 'Tiefer sinket schon die Sonne'	4'50
14 Die Berge D634 'Sieht uns der Blick gehoben'	2'23
15 Die Vögel D691 'Wie lieblich und fröhlich'	1'08
16 Der Knabe D692 'Wenn ich nur ein Vöglein wäre'	2'11
17 Der Fluß D693 'Wie rein Gesang sich windet'	5'57
18 Die Rose D745 'Es lockte schöne Wärme'	3'03
19 Der Schmetterling D633 'Wie soll ich nicht tanzen'	1'34
20 Der Wanderer D649 'Wie deutlich des Mondes Licht'	2'47
21 Das Mädchen D652 'Wie so innig, möcht ich sagen'	2'43
22 Die Sterne D684 'Du staunest, o Mensch'	5'02

Ellen van Lier *soprano*
Robert Holl *baritone*
David Lutz *piano*

Total time 77'12

CD67
1 Pilgerweise D789 'Ich bin ein Waller auf der Erde'
Text: Franz von Schober

9'01

2 Todesmusik D758 'In des Todes Feierstunde'
Text: Franz von Schober

6'35

3 Hymne I D659 'Weinge wissen das Geheimnis'
Text: Novalis

10'02

4 Nachthymne D687 'Hinüber wall'ich'
Text: Novalis

7'45

5 Der Tod Oskars D375 'Warum öffnest du wieder'
Text: James MacPherson 'Ossian', trans. Baron Edmund von Harold

18'08

Robert Holl *bass-baritone*
Konrad Richter *piano*
Gesänge des Harfners (Text: Johann Wolfgang von Goethe)

6 Wer sich der Einsamkeit ergibt D478	4'12
7 Wer nie sein Brot mit Tränen aß D480	5'02
8 An die Türen will ich schleichen D479	2'40

Ellen van Lier *soprano* · **Robert Holl** *bass-baritone*
David Lutz *piano*

Total time 63'30

CD68

1 Im Freien D880 'Draussen in der weiten Nacht'	5'28
<i>Text: Johann Gabriel Seidl</i>	
2 An mein Herz D860 'O Herz, sei endlich stille'	3'34
<i>Text: Ernst Schulze</i>	
3 Der Blumenbrief D622 'Euch Blümlein will ich senden'	2'49
4 An den Mond in einer Herbstnacht D614 'Freundlich ist dein Antlitz'	7'45
<i>Text: Aloys Schreiber</i>	
5 Die Mutter Erde D788 'Des Lebens Tag ist schwer'	4'25
<i>Text: Leopold Graf zu Stolberg-Stolberg</i>	
6 Auflösung D807 'Verbirg dich, Sonne'	3'03
7 Einsamkeit D620 'Gib mir die Fülle der Einsamkeit!'	22'59
8 Der zürnenden Diana D707b 'Ja, spanne nur den Bogen'	5'31
<i>Text: Johann Mayrhofer</i>	

Robert Holl *bass-baritone* · **Konrad Richter** *piano*

9 Licht und Liebe (Nachtgesang) D352 'Liebe ist ein süßes Licht'	4'51
<i>Text: Matthäus von Collin</i>	

Ellen van Lier *soprano* · **Robert Holl** *bass-baritone* · **David Lutz** *piano*

Total time	60'40
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CD69

Lieder after Friedrich Schiller

1 Der Alpenjäger D588 'Willst du nicht das Lämmlein hüten'	6'50
2 Der Flüchtling D402 'Frisch atmet des Morgens lebendiger Hauch'	5'53
3 Ritter Toggenburg D397 'Ritter, treue Schwesterliebe'	9'51
4 Die Bürgschaft D246 'Zu Dionys, dem Tyrannen'	18'55
5 Die Erwartung D159 'Hör' ich das Pfortchen'	13'17
6 Dithyrambe D801 'Nimmer, das glaub mir'	3'19

Robert Holl *bass-baritone*

David Lutz *piano*

from Gesänge aus Wilhelm Meister D877 (*Text: Johann Wolfgang von Goethe*)

7 No.1 Mignon und der Harfner 'Nur wer die Sehnsucht kennt'	4'23
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Ellen van Lier *soprano* · **Robert Holl** *baritone*

David Lutz *piano*

Total time	62'41
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