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 giving 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 Haydnesque 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 the piano, D. 899

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 is 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 no doubt consider the older compositions in shorter genres. That a finely wrought prelude or mazurka requires just as much developmental skill and compositional 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. Composers to write music often described as poetic: on the one hand classic and clear-cut, on the other dreamy and diffuse.

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 preceeded 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 triplets without first having perfected the mold through thirty-eight reworkings? 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 foreshadow 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 readying 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 G respectively, each have two trios, while the second and fourth, in F and G, have none.

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94670 Schubert Edition 2
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; Dvořák’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 recored here. These are the String Duo in A-flat major, composed by the wunderkind when he was thirteen, and the String Trio in B-flat major, composed when he was twenty. Schubert was a master of the string trio, as he was of the string quartet. It may be that his perfection of these forms, more than any other, is his most personal contribution to the music of his time. 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 so far as 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 masterd 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 String Duo, the String Trio, and also the Piano Quintet are all virtuoso pieces, 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 brillant 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 brillant, 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 "Traum" 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 during the summer of 1826, 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 last 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 left 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 Boettker earned very little success when they premièred it at Vienna, on January 20, 1828. The reviews were harsh. The magazine der Sammler ("the Collector") had an article in its issue dated the same 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 find his natural frame rather than any concert-half, 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 summer 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 molto in sonata form unfolds itself from the theme, obviously derived from Mozart's Violin Sonata in A minor. 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 categorical 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 who 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 unedified 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 "ghazal" (a kind of oriental poetic form) by Friedrich Rückert. As in the "Traum" 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 brilliant: indeed, this is one of Schubert's most perilous works! It opens on a highly atmospheric Andante ma non troppo, a wonderfully mysterious musings, whose harmonies and texture (steady pianissimo tremolo) border on impressionism, this being matched by complete structural freedom. It leads to the Allegretto in C major, which evokes the 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-half, 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 A Major, 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 rhythmic 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 so-called "Eroica" 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 in a year interval. The artists were young violinist Joseph Slavik and Schubert's lifelong admirer, his friend C. M. von Bocklet Slavik, a remarkable composer, wrote a pair of piano sonatinas, distinguished by extraordinary virtuosity, 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, though he had already reached the apex of his brief career, found an unhoped 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 proficicency 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 Zelzes (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. © Harry Halbreich

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 1815. 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 (CDB-C09)

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 sonatinas and his string quartets he already had expressed 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 two and four-parted structure. Schubert was one of the 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 'Presto 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, an 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 counterpart. 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 Beethoven. 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 Notturno 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 Notturno 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 D998, 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 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 with the 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 Stadtkonservatorium in Vienna, the city’s state academy for music. At that time, the Viennese school was still the most prestigious in Europe. As the resource of the young, solvent nobility, the academy aspired to be the conservatorio of all Europe. Chamber music 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 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.

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 the songs 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 Blütenalter der Natur (‘Come again, fair flowering age of nature’) from the lied Die Güter 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 Haydnesque 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.

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 Stadtkonzert (imperial seminary), which Schubert joined in 1808 as a boy treble, receiving his basic musical education there. It was also in the Stadtkonzert 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 opera overtures 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 Sperou’ 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, aachable 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, suggests an uncertain hand. The finale, 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.
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 vogue 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 awhirl.

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 two minuets of 1819, the other four were further developed 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 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...
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 chordale, before the dance-like theme returns with unstoppable momentum. © Emanuel Overbeeke

Quartettsatz (CD15)

The C minor quartet movement D703 represents a gateway to Schubert’s mature style, with all the traits of the ‘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 acompaniment 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 G major Quartet and Hummel’s quintet op. 74. This work became one of the inspirations for Schubert’s Trout Quintet. The parts were copied by Stadler, a friend of Schubert, mining executive and keen amateur musician. Paumgarten was a cellist, musical gatherings also took place at the house of Sylvester Paumgartner, ‘spielt brav Klavier, und wird verschiedenen meiner Lieder singen’. 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.

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 reasurred 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. Aesthetics and statecraft were the focus of every audience, 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. One composer who did make an impression was 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 ‘spielte brav Klavier, und wird verschieden meiner Lieder singen’. The musical gatherings also took place at the house of Sylvester Paumgarten, mining executive and keen amateur musician. Paumgarten was a cellist, 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.

**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 1851. 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 another 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 unusually slow march that seems to anticipate the sound world of Mahler.

The last movement is an exuberant rondo with clear Hungarian influences.

**PIANO SONATAS (CD19-CO26)**
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 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 own sonority. The early B major Sonata despite a composition date of August 1817 is a remarkably free piece both in its own sonority. The early B major Sonata despite a composition date of August 1817 is a remarkably free piece both in its own sonority.
Dating from Schubert's final year, the Lebensstürme für 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 premature the slow movements of Bruckner years later.

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

Summarising 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 of 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 considered common although when Schubert died, 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 spirit 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 D flat major that seems to hold 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 it's 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 melodic 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 - Motets 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 in the three final Sonatas for piano. 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-empts the slow movements of Bruckner years later.

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. The 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 trio section and then 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 Motets 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 original autograph was published it appears that the fourth piece was left out 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, Furstin 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 Motets 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 "Reliquie"**

(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 Landler. 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 raveté 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 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 Reliquie 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 Menuet 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 Menuet. 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 (CD12)**

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, Ecossaises, 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 single repeat 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 Opus111, 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 publisher Pfitzner who 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 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 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 an alternate form 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 is 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. 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.

While 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 longest 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 Italianised Allegro 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 transmitted 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 affectionate piece whereas the second is less successful and somehow outdone 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 impressive 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 a long extended finale 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 characteristic 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 trade mark 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 Haidinger 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 Tomasschek from his pupil Worzischek 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 Neoclassicism 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 ent’acte in his incidental music to Wilhelmina von Chézy'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 vigourous, 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 fail" (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 capabilities as a pianist 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 strike 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 Schobber's home. Then again, Leopold von Sonnleithner tells us how Schubert often "improvised the prettiest waltzes" for hours on end for his friends. And, as Josef von Spaun reports, even an amateur pianist like the civil servant Josef van Galwy 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 zu 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 oder 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 Stadtkonsikt (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 music has come down to us in the waltz 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 Tanz" 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 up. 9, D365 in 1821. As late as 1916, Heinrich Berth used this piece to end his Dreimäderhaus 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 Waltz Wolstes 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 hospital, which afforded me the most pleasant 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 leading into the 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 twenty-year-old Countess Caroline Estzerházy, 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 scherzos 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 at 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 Ländlers, D783, also contain the "beer fiddlers" of Linz and naturalized itself in Vienna at the beginning of the nineteenth century. 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 Ecossaise was in particular demand in the first third of the nineteenth century. Like Beethoven, Carl Maria van Weber, Friedrich Kuhlau and others, Schubert also paid tribute to the comparatively short-lived Ecossaise craze. The Twelve Ecossaises D299; are from 1815, a very productive year in the early part of his career. The work was presumably written for Marie van Spaun, who was then twenty years of 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 Fantasy in C minor D605, 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 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 Ecossaise D511 in the album of Claude Etienne in 1817: "Skip through every meal and woe with this Ecossaisel!"

© Hans Christoph Worbs (Translated by Lionel Salter)

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 Schubertiad. 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 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 D660, the written style of which has led some scholars to think 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 C major Op.78 D934 (which, following the advice of the editor, was published as a Fantasy). The Sonata genre also pervades 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 by Universal in 1886, 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 standardized in the last quarter of the eighteenth century. Although the compass of Schubert’s piano was not much wider than that of his associates, 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 Siegbert Tovey put it, “Perhaps the clearest expression 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 finest 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: “Hear 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 functional harmonies; 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 Gypsy 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 similar in style 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 the officiant’s conduct of the ceremonies. He shows, in particular, a predilection for and sympathy with the Church and religion that he did, quite attentively 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 degree”.

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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 similar in style 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 the officiant’s conduct of the ceremonies. He shows, in particular, a predilection for and sympathy with the Church and religion that he did, quite attentively 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 degree”.

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In his diary for 9th May, Eduard von Bauernfeld wrote: “Hear 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 functional harmonies; 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 Gypsy 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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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 Salve Regina and the sacred themes. He is 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 al 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 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.

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, chubert composed two Tantum ergos and a setting for four female voices and piano. Two years earlier came the Deutschs 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 Benedictus 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 among these is surely the one 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: but then it is usually the right and true devotion..."

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, scholars 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 never 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 Mayeder, conducted, and the soprano soloist was the young Thérèse Grob, whom Schubert performed. The church's musical director, Joseph Mayeder, 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 soloists. Schubert, a child of an era oriented toward melody and harmony, scholars 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!"

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 Benedictus 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 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 choir 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, followed by the chorus, taking the words "Domine," "Afnus," 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 fugato which intensifies to a climax on "Jesus 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 entreaty 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, choral 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, he 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 Hradchini, by Robert Führer, Musical Director of the Cathedral Church of St. Vitus in Prague." According to biographical sources, had by then already 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 Slonimsy 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 counterpart. 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 Messenzytus von Haydn bis Schubert, the Austrian musicologist Alfred Schnirich 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, and then echoed by the men. 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 acknowledgment of the Church is again omitted.

The Sanctus opens with a powerful introduction (Allegro maestoso, 4/4) and continues with a fuguato 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” fuguato (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 contemplative 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 Missa 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 composition or set that one aside to start a third which might be published at 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 by request. In any case, the added orchestra instrumentation 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 soprano - 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 “El incarnatus est” it is transformed into a Molto adagio in 4/4, in which the solo voices lead the 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 is rich with a truly Schubertian, ever-moving modulation from a seventh chord on G, decoratively 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 ania - and a literal reprise of the “Osanna.” The second Benedictus, written twelve years later, is entirely new, built on the key of A major, with a 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 at 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 ‘El unam dantcarn, catholicam el apostolica ecclesiam’ and once again documents his religious attitude, which has obviously become a conviction and must be evaluated as the result of Josephian 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 progress 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 solennis, 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 "Glionfamos ce te" and continues through the reprise of the "Gloria." With the "Gratias agimus" comes an intermezzo of chamber-music proportions, initiated by the soprano's independent 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 "Misereor, miserer 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 blazing brass. Another mystical passage, with long-held choral notes and distant effects in the orchestra, leads into a fugal on "Cum sancto spiritu," a traditional gesture, to be sure, but also the first fully worked-out fuge 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 fuge 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 with the restatement of the chorale introduction. The inventive effects Schubert achieves in this movement never fail to stir deeply with the freshness of new discovery. Phrases shouted 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 "Ognma" 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:

"Gezang 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 account 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, looks for his teacher to train him in counterpoint. Schubert received one hundred florins from Neumann for the composition to this text. This was written in accordance with the "enlightened" reforms of Joseph II who ceded 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 Liecht 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 melody charm and a lyricism distinctly its own, which, together with its sincerely religious mood and its lower 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 1826, 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 on this magnificent scale, and epitomize 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 looking for a teacher to train him in counterpoint. 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:

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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 Lichtenthal 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 Leiternery, 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 Wahring. It is quite possible that the Mass in E-flat was requested by Michael Leiternery 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 Leiternery 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 tenor melody, the tenor enters 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 counterpart 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 words 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 Mattheson (1761-1831): 42; Ludwig Holtz (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 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.

946600 Schubert Edition

24
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 Lichtental church's centennial celebration). And sixthly: Schubert’s alternative indication “Offertorium” for a different “Salve Regina” (D 233). The composition (Andante: 2/2 B-flat Major) is structured musically as a seven-part Rondo with three themes.

The “TUTUS IN CORDE LÄNGUEO” (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 virtuoso 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 ingenuus compositor 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.1132 (1825, Wiener Allgemeine Theaterzeitung).

This advertisement is of great value to us 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 friend Joseph Freiherr von Spaun (1788-1865) and Joseph Wilhelm Witteczek (1787-1859) occupied a garden house in Erdberggasse. This was to become the scene of the musical events which acquired the name “Schubert’saden”. 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 Klostock’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 “CHRÖ 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 presents unusual intonation problems resulting from the high density of modulating progressions and chromaticism. Motivic parallels with D439 establish musical connections between the two works, Schubert set the first only for the voice 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 1887 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 Dampfingerhof”, had had a chance to sing before Schubert the Lie “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 presedent 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 (Klopstock). 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 ‘Amen’, 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 “Schrir 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 genitique” 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 musical and by his own sentiments created a "free" musical setting. This composition and the "Shepherd on the Rock" (1865) may have actually been Schubert's own songs, The "Intente" 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 (1735–1822) in Halle, among them Lazarus. The pastor’s highly sentimental verses could of course be converted into a complete opera, which would have been a worthy task 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 'Unfinished', and the assurance of eternal life. Jemina, Jairus's little daughter, appears as another and most important witness of the miracle of the resurrection. The undogmatic religious mood of both works – Schubert's 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 obligato 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 presentation level, Schubert also avoided numbering the layer of Klopstock's epic '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 leder, 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 Jarius's daughter's description of her death, her glimpse of the heavenly paradise and her return to an 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 fearturing 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 ('Steht im letzten Kampf dem Münden, 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. Their 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 and the aid of an angel, he attempts to 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'.

© Harry Goldschmidt (Translated by J. & M. Berridge)

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
The fact that theatres have overwhelmingly ignored Schubert's 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 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. Listz 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 contradicted each other. 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 plotter gathers 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 vanished. 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.

© Bernd Krispin (Translated by Stephen Smith)
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 Adelina 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 Eurynthe. 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. Adolfo is pardoned. Alfonso is crowned King of Leon and marries Estrella.

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

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

OVERTURE TO DIE ZAUBERHARFE (CD50)

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.

© Dorothea Diekmann

DIE FREUNDEN VON SALAMANKA (CD51)

As with nearly all Schubert's operas, Die Freunde von Salamanka ('The Friends from Salamanka', 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 Salamanka, 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 better. Estrid and Laura of her plan to walk alone in the woods. Their 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 mistres. 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 to 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 mistfully introduces himself 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 (lyric 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” (lyric 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 solidly backdrop and dealing with themes such as yearning and homcoming, 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 tranquility 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 Käthen 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 Zwillingbrüder (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 Kärntnertortheater 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 Zauberflöckchen D723 and Rosamunde, Fürst in von Zypern D979). 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 consistent 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 four different 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 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 “Scherbertäden”. 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 women's social functions.

Four of the song texts on this recording were written before Schubert was born (1,A, 10,13), three date from his youth (2,3,12), six were penned in his immediate milieu by Friedrich Wilhelm Krummacher (11), Johann Mayrhofer (7), Johann Gabriel Seidl (8,9), Franz Grillparzer (6) and Kolumban Schnirzer (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 (1,4,9), 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 being today; we just express our feelings differently.

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**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 uniring 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 one of the most beautiful manifestations 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 Muller'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 contemorary, Wilhelm Muller (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. Muller 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. Muller 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, flies into the cold and loneliness. But what Schubert and Muller 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 inesshaustible 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 lesser 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 possibly interfering with 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 lover'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 song'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 "Franz Rebnerren" (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 "Wiegennlied" (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 "Romantik aus L. Tieck's Magelone" and reaching all the way to works such as Schoenberg's George Lieder op. 15, and Hindemith's "Marienleben" 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 Doppelganger". 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 Doppelganger" 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 choral relation, which imparts to the whole a sense of hopelessness and futility. 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 a copy in a handwriting 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 poet-composer Rellstab likewise dealt 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 "Frühlingssehnsucht") Schubert set to music—as in the cycle "Die Schöne Müllerin" years earlier—the legend of a youth lying 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 docs 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 obscure 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...
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, accurses 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 poem 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 ariosas 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 unites the three main forms of poetry - the lyrical, the epic and the dramatic. The poem inspires Schubert to create one of his most forceful Lieder. The poem inspired Schubert to create one of his most forceful Lieder. 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, speeded along in life's chariot, Schubert set himself the task of giving musical order to an unhymned 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 giving the text a 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 Mayrhofer (CD59)

Any description of the life and 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 hardly 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 Ulftru fischt" - united as they are by the element of water - as a set of Lieder for a bass voice. Mayrhofer intended his poetry cycle "Helicopolis" (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 woven into the Schubertian tapestry, linking the major and minor tonal spheres. 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 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 Litz, 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. 10, "Schall und Rauch" (sound and smoke), 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 increasingly strident, 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 Schber song 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 "Fischers Eisen" (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.

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 twist 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 has 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, names 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 composition dedicated to a friend of the composer's, "Auch du von einem Freunde". This adieu was addressed to Franz von Schobert (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 Litz, 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. 10, "Schall und Rauch" (sound and smoke), 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 increasingly strident, 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 Schubert 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 "Fischers Eisen" (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 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, Jesu 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 Jesum Christum, Filium 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 et in carne valle.
Et resurrexit tertia die, secundum scripturas.
Et ascendit in caelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria judicaret vivos et mortuos:
Cujus regni non erit finis.

4. Sanctus - Osanna
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coel 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 misericordiæ, Vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filiæ heææ, Ad te suspiramus, gentes et gentes.
In hac lacrimarum valle.
Et in salutem tuam, o Virgo Maria.
O quam coæcumen, o dies miæ salutis.
O quam nobilis, o gloria Dei pæleriæ.
O quam benedictæ, o gratia Domini.
Osanna in excelsis. Amen.

8. Magnificat in C D.486
1. Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo.
Quia respetit humilitatem ancillæ suæ: 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 mens cordis sui.

2. Deposuit potentis de sede et exaltavit humiles.
Esurientes implevit bonis et divites dimisit inanibus.
Suscepit Israel puerum suum recordatus misericordiæ suæ, Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.

3. Gloria patri, et filio, et spiritui sancto:

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 heiligest jeden Schmerz.

8. Zum Gloria
Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.

Ehre, Ehre sei Gott in der Höhe! Säuseln die Lüfte, brauset das Meer.


Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.

Ehre, Ehre sei Gott in der Höhe! Säuseln die Lüfte, brauset das Meer.

Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.

Ehre, Ehre sei Gott in der Höhe! Säuseln die Lüfte, brauset das Meer.

Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.

Ehre, Ehre sei Gott in der Höhe! Säuseln die Lüfte, brauset das Meer.

Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.

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Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.

Ehre, Ehre sei Gott in der Höhe! Säuseln die Lüfte, brauset das Meer.

Ehre, Ehre sei Gott in der Höhe! Stammeln auch wir, die die Erde gebar.
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 ist der Herr!
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,
sei ich beim letzten Abendmaße im Kreise deiner Teuren dich.
Du brichst das Brot, du reichst den Becher, du sprichst: Dies ist mein Leib,
mein Blut; nehmt hin und denkt meiner Liebe, wenn opfernd ihr ein Gleiches tut,
was opfernd 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 opfernd tigter 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 wehrt.
Segne, Herr, mich und die Meinen, segne unserm Lebensgang!
Alles, unsern 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 lango
   Amore Dei ardeo,
   Amore divino ardeo,
   Totus lamento.
   Nunc qui cesset
   Sed semper amabo
   Hoc sacro igne
   Animam inflammabo
   Nec taturus me deterebit,
   Nec coelum separat
   A caritate Christ.
7. Gott ist mein Hirt, mir wird nichts mangeln.
Er lagert mich auf grüner Weide,
er leitet mich an stillen Bächen,
er füttert mich auf gerechtem Steige
zu seinem Namens Ruhm.
Und wall ich auch im Todesschatten-Tale,
so wall ich ohne Furcht,
denn du beschützt mich;
deo 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 schenket mir volle Becher ein,
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,
Hochster! deinen Namen singen;
des Morgens deine Güte rühmen,
Unser Saitenspiel und Psalter
zug der Harf' erweckt.
Herr! deine Werk' ergötzen mich!
Fröhlich sing' ich deine Thatan,
Undenkende begreifen nicht,
Undenkende begreifen nicht,
und alle Übeltäter blühen,
Umwanden und sterben in der Staub!

9. O Sonne, Königin der Welt,
Die unser dunkles Leben erhallt
In lichter Majestät;
Erhabner Wunder einer Hand,
Die jene Himmel ausgespannt
Und Sterne hingestgt!
Noch heute seh ich deinen Glanz,
Mir lacht in ihrem Blumenkranz
Noch heute die Natur.
Der Vögel buntgefiedert Heer
Singt morgen mir vielleicht
Im Wald und auf der Flur.
Ich fühle, dass ich sterblich bin,
Mein Leben wirkt wie Gras dahin,
Wie ein verschmachtend Laub.
Wer Weis, 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;
Erhabner Wunder einer Hand,
Die jene Himmel ausgespannt
Und Sterne hingestgt!

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: Introduktion
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
die bei,
als lauter Kehle fliesse das Lied in
wogender Lust!
Gebet die Sorgen den flüchtigen Winden,
was wir brauchen, wird sich finden,
und den Stürmen trotze die Bust.
ALONSO, DIEGO, FIDELIO
Gebet die Sorgen den flüchtigen Winden,
was wir brauchen, wird sich finden,
und den Stürmen trotze die Bust;
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 hüpf im raschen
Gang,
die Stirne wird der Falten los,
i 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.

TORMES
Wie, Fidelio, Sie melancholisch?
Nein, das ist doch gar zu näratisch,
Freunde, fühlen Sie die Wandlung?

ALONSO, DIEGO
Davon ward uns keine Ahndung.

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

TORMES
Nein, das ist doch gar zu näratisch!

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.

FIDELIO
Sie verzeihn!

TORMES
Deutlich fühl' ich's einige Tage.

FIDELIO
Spott ertrag' ich mit Geduld.

ALONSO, DIEGO
Nach Belieben!

TORMES
Ach, das ist doch gar zu näratisch,
nein, das ist doch gar zu toll!

EUSEBIA
Vom bösen Geist wird er getrieben!

LAURA
Denken Sie, was Sie beginnen!

EUSEBIA
Denken Sie, was Sie beginnen!

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

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

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. 4: Arie**

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

OLIVIA
O goldne Ruhe, kehrst du nimmer?

OLIVIA
Ehedem, wenn ich Blumen las
und die Vögel um mich schwirrten,
or Tauben um mich girtten,
fühl' ich mich so leicht und froh.

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

bin ich um das nächste Glück betrogen.
Nur der Trost der Tränen bleibt,
mögen sie denn immer flissen,
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,
da 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 teures Leben!

OLIVIA
Wo der Giessbach über Felsen schäumt,
etiefes Rot die Beeren säumt,
und holder sind der Blumen Sterne,
da weiß' ich so gerne!

EUSEBIA, LAURA
Wehe, sie achtet nicht den treuen Rat.

EUSEBIA
Denken Sie, was Sie beginnen!

LAURA
Ein bö's Geschick treibt sie von hinnen!

EUSEBIA
Denken Sie, was Sie beginnen!

OLIVIA
Wehe, weh!

EUSEBIA
Denken Sie, was Sie beginnen!

LAURA
Wehe, weh!

OLIVIA
Schonen Sie Ihr teures Leben!

OLIVIA
EUSEBIA
Denken Sie, was Sie beginnen!

LAURA
Wehe, weh!

OLIVIA
Denken Sie, was Sie beginnen!

OLIVIA
Wehe, weh!

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

OLIVIA
Kinds sind doch in der Tat
eure Sorgen, eure Grillen
hemmen nimmer meinen Willen!

EUSEBIA, LAURA
Ach, sie hört nicht unserer Schmerz!

OLIVIA
Kinds sind doch eure Sorgen,
kinds sind doch eure Grillen,
zur Arbeit sollt ihr gehn.

EUSEBIA
Denken Sie, was Sie beginnen,
ach, sie hört nicht unser Flehn,
hören Sie den treuen Rat an!

OLIVIA
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 unsere Rachsucht will?
DIEGO
Wonne sprosst aus dem Entsetzen,
solches sagt mir mein Gefühl!
ALONSO
O Freund, wie wird die Sache enden,
bange klopft mein Herz.
DIEGO
Wer gewinnen will, muss wagen!
ALONSO
O Freund, wie wird die Sache enden,
ich bin der Bube auf dem Lauf!
DIEGO
Seinen Segen wird der Himmel spenden,
dass gelinge unser Scherz.
ALONSO
Und Fidelio, der alles eingeleitet,
wo bleibt er?
DIEGO
Sie, da kommt er,
wacker schreitet er in froher Hast einher!
OLIVIA
Mörder! Zu Hilfe, ihr Leute!
DIEGO
Die Angst hat sich ihrer bemeistert
und getüncht der Wangen rot.
ALONSO
Ihrer Augen milde Sonnen
dringen tief zum Herzen mir.
Schöne Frau, uns war es vorbehalten,
Euch vom Räuber zu befrein!
OLIVIA
Meine Leute, die treuen, sie nahn!
CHOR
Donnernd steigt unser Dank zum Himmel
empor!
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,
seiner 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: Introduktion (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 steiget nur zum Tanze nieder!
CHOR DER WINZER UND WINZERINNEN
Lasst uns länger nicht verweilen,
in den kühlen Hain enteilen,
tanzen, schwärmen, jubeln, lärmen,
wohl errungener Genuss
mache dieses Tages Schluss.

Nr. 9: Lied
ERSTER GUERILLA
Guerrilla zieht durch Feld und Wald
in rauher Kriegeslust,
Kanone brummt, die Büchse knallt,
ihn schwillt die kühne Brust;

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 flammst das Schwert, ihr sollt!
BEIDE
Hier flammst das Schwert, ihr sollt!

Nr. 11: Duett
XILO
Ein wackres Tier, das müsst Ihr sagen,
täts Euch geduldig weiter tragen,
das Tierchen ist mir lieb und wert,
weils 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 plume 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!
Spießt nur recht schwärmerisch d'rauf.

Nr. 12: Duett
DIEGO
Gelagert unterm hellen Dach
der Bäume, an dem Silberbach,
sehn sich der Schäfer nach der Schön
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, DUGIO
So leichte goldene Liebessonne
zu unserer Herzen neuer Wonne
und schau' mit unbewölktem Blick
auf unsere 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 Güten, die da rahten,
flammen auf in wilder Macht,
von seinem Opfer angefacht.
Zweimal wagte er das Leben,
um dem Lichte mich zu geben,
was 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,
alas es nur einmal erklungen,
dass ich schwiebe auf wonnigen Schwingen,
jenes milde Zauberwort: verziehn,
o sagt'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 erklungen,
jenes milde Zauberwort: verziehn.
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 erfreun mich nicht,
sie zeige sich und aller Kummer schwindet.

Nr. 16: Terzett
DER ALCALDE
Nichte, Don Diego da,
wischt bei de freie Hand,
was ich von ihm hörte und sah,
zog mir seinen Verstand.
LAURA
Solcher Antrag macht mich rot,
doch ich folge Eurem Gebot.
DER ALCALDE
Man muss alles erst reißich erwägen.
DIEGO
Ihr schlägt mein Herz in Wonne entgegen,
darf ich kühne Hoffnungen nähern?
LAURA
Ach, wer kann der Liebe wehren!

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 Kummer Wolken fliehn, aber ach!

Nr. 18: Finale
DIEGO
Gnäd'ge Frau, ich hab' die Ehre
(für sich)
wen er nur beim Teufel wäre!
(laut)
den Grafen Tormes vorzustellen.
(für sieh)
welch Vergnügen, ihn zu prellen!
TORMES
Vom Rufe ihrer Schönheit bewogen,
flieg' ich zu Donna Olivia,
doehat die Fama gelogen,
denn Schöneres ich nie noch sah.
DIEGO
Nur zu, lieber Graf, nur recht galant,
EUSEBIA
Ihr Haus, Herr Graf, ist mir bekannt.
TORMES
Schöne Frau, des grossen Cid
Schlachten fochte 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!

TORMES
Die Triften all',
die herdereichen Hügel,
traubenschwer,
der Anger voll von stolzen Pferden,
sie sind alle mein!

TORMES
So weit die Augen reichen,
um Tormes bin ich Herr.

OLIVIA
Keine Tätlichkeit in meiner Gegenwart!

FIDELIO
Ich stelle mich, ich will's verbürgen!

OLIVIA
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.

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

EUSEBIA
Ein ernster Schritt ist nicht leicht getan.

FIDELIO
Ja, mein Graf, ein Narr hat sich gefangen!

TORMES
Ich habe Lust, Euch zu erwürgen!

ALONSO
Seine Eitelkeit und tolles Streben
empfing den wohlverdienten Lohn.

DIEGO
Freunde, seid mir herzlich gegrüsst!

ALONSO
Wo warst du, erzähl, 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
Diego geprüft, wir müssen lachen,
für uns ganz neue Sachen!

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

ALONSO
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
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
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
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,
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Bravo, Diego, um diesen Preis
floss mit Recht der Stirne Schweiss!
Sei die Arbeit zugeteilt.
Wohl dem, der die Saat bestellte,
Eh’ der Krieg ihn überragt!

CHOR:
Frisch zur Arbeit, usw.


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 Seele,
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 die Arbeit zugeteilt.


Arie
KÄTHCHEN:
Was soll er tun, was fängt er an?
Wie wählt er sich den kühnen Plan?
Wie soll er der Gefahr entspringen?

DUVAL:
Es ist um dich geschehen!
DAS ZWEITE REGIMENT: Rettung kann möglich sein!

KÄTHCHEN, WALTHER, VEIT:
Sei die Arbeit zugeteilt.
Wohl dem, der die Saat bestellte,
Eh’ der Krieg ihn überragt!

CHOR:
Frisch zur Arbeit, usw.

KÄTHCHEN, WALTHER, VEIT:
Ach Gott, er ist verloren,
Sobald man ihn erkennt!
DUVAL:
Mein Regiment? Unmöglicher!
VEIT:
Glaubt mir, ich kenn’ es gut!

KÄTHCHEN, WALTHER, VEIT:
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!

KÄTHCHEN:
Was soll er tun, was fang’ ich an?
Wie wähl ich mir den kühnen Plan?

DUVAL:
Freunde! Ich hab’ es gefunden!
Bald kehr’ ich euch wieder zurück!

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Wie wähl ich mir den kühnen Plan?

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KÄTHCHEN:
Ich will’ es!

DUVAL, KÄTHCHEN, WALTHER, VEIT:
Vertraue der Stunde..., -

KÄTHCHEN:
Gott! Gott! Höre meine Stimme,
Höre gnädig auf mein Fleh’n!

KÄTHCHEN:
Sieh’ ich liege hier im Staube.
Gott, usw.

Terzett
KÄTHCHEN, WALTHER:
Mag dich die Hoffnung nicht betrügen!
An diese Glauben halte dich!

DUVAL:
Mag ich die Hoffnung nicht betrügen!
An diese Glauben halte ich mich!

KÄTHCHEN, WALTHER, DUVAL:
Das Glück war gar zu schön gestiegen!
Der Wechsel war fürchterlicher!

Quartett
VEIT:
Sei die Arbeit zugeteilt.
Wohl dem, der die Saat bestellte,
Eh’ der Krieg ihn überragt!

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Sieh’ ich liege hier im Staube.
Gott, usw.

Soll die Hoffnung, soll die Glaube
An dein Vaterherz vergeb’n?
Er soll es büssen mit seinem Blute,
Was er gewagt mit frohem Mute?

KÄTHCHEN, WALTHER, Veit:
Sind all’ die Wünsche nur eitles Träumen,
Zerknickt die Hoffnung die zarte Keime,
Ist Liebe’ und Seligkeit nur ein Wahn?

KÄTHCHEN:
Ich erzähle euch drinnen die List.
So kommt, keine Zeit sei verloren!

KÄTHCHEN, WALTHER, VEIT:
Trennt selten ein widrig Geschick.

KÄTHCHEN, WALTHER, VEIT:
Was soll er tun, was fang’ ich an?

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Ich will’ es!

DUVAL, KÄTHCHEN, WALTHER, VEIT:
Vertraue der Stunde..., -

KÄTHCHEN:
Gott! Gott! Höre meine Stimme,
Höre gnädig auf mein Fleh’n!

KÄTHCHEN:
Sieh’ ich liege hier im Staube.
Gott, usw.
aufgestellt werden. Er sieht zum Hügel und wird stutzig. Da steht ja schon ihre alten Quartiere wieder belegen. Doch zuerst muss ein Posten schon einmal hier gewesen ist. Umso besser, denn dann können die Männer der Hauptmann befiehlt seiner Truppe anzuhalten. Hier im Dorf will er das Mädchen, schenkt die Gläser ein, 's ist all' Soldaten-Beut'!

Frisch durch Sturm und Pulverdampf!

Becher schäumen,

Rosse bäumen,

Frisch durch sturm und Pulverdampf!

Lustig aus der Kampf!

CHOR der Soldaten:

Hauptmann an der Spitze den Dorfplatz.


Der Hauptmann befehlt 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 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 Regiments kommt, sieht es so aus, als hätte er die ganze Zeit dort gestanden. Obwohl die Kameraden ihn vergessen haben, ist der standhaft geblieben, wie es die Soldatenlehre verlangt. So kann ihm niemand vorwerfen, dass der fahnentüchtig geworden ist. Dieser Plan kann einfach nicht scheitern.


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**

**Introduktion**

CHOR:
Verglüht sind die Sterne,
Der Morgen graut,
Die Sonne ist nicht ferne,
Erwache, o Braut!
ANTON:
Ihr Glanz wird bald bescheinen
Das hochentzückte Paar.
Arie

CHOR:
Ihr Glanz, usw.

**Endlich kommt Lieschen aus dem Haus. Anton begrüsst sie herzlich. Er bemerkt, dass ihre Laune heute seltsam ist. Sie ist traurig und verliebt.**

ANTON:
Ich weiss, dass ich kein Kind mehr bin;
Doch jetzt, der Schnecke gleich, sieht man mich schleichen,
Und Seufzer schwellen mir die Brust;
Ich fühlte, o was fühlte ich?

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.

**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 Straußchen
Vor der ewig treuen Brust,
lebe noch im Herzensgrunde
Der Geliebte. meine Lust.

Der Vater mag wohl immer Kind mich nennen,
Ich weiss; dass ich kein Kind mehr bin;
Wo wäre denn mein kindlich froher Sinn?

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

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

**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?

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Fühlt nicht des Kindes froher Sinn.

**Chor**

Ihr Glanz, usw.

**Overture**

Anton, ihr Bräutigam - Tenor
Lieschen, seine Tochter - Sopran
Der Amtmann - Bass
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*Franz trägt, eine Binde über das rechte, Friedrich über das linke Auge*

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Ich fühle, o was fühlte ich?

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Dieses Brennen, dies Wohlt und Weh
Fühlt nicht des Kindes froher Sinn.

**Chor**

Ihr Glanz, usw.

**Arie**

**FRANZ.**

Mag es stürmen, donnern, blitzen,
Öffnen mag die See den Schuld.
Auf der Wasserberge Spitzen
Öffnen mag die See den Schlund.

Schwankend, doch mit Pfeileinschnelle
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 darraus 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 zieht seine Zwillingsbruder Friedrich tritt auf. Freudig erregt sieht er sich Franz Spiess im Dorf vor. Er kann es kaum begreifen, dass er wieder zu Hause ist.

**Quartett**

**FRANZ.**

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

**SCHULZE.**

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

**LIESCHEN.**

Ich stehe, wie vom Blitz getroffen,
Des böse Spiess, weht 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 Täuberchen stehen,
Bin ich der Bräutigam, ist’s er?

**SCHULZE.**

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

**LIESCHEN, ANTON.**

Dass wir kein Abenteuer mehr haben, mag er ja sehen,
Der Störenfried, der Satan der.

**FRANZ.**

Wie mitleidsvoll sie auf mich sehen,
Die Schelmse die, der Satan der.

**SCHULZE.**

In Luft und Meer kann er besteh’n,
Aus Alger kommt er glücklich her.


**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, süßes Träume,
Meine Jugend zeigt ihr mir.

Wo dem neugebor’nen Knaben
Ein’st die Sonne hat gelacht,
Hier soll man auch mich begräben,
Ist mein Tagewerk vollbracht.


Während Friedrich noch an das arme Lieschen denkt, kommt der Amtmann mit vieler Verbeugungen auf ihn zu. Umständlich begrüßt er
Doch des Tollen Wut zu zähmen,
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.
Und unser Glück nicht stören
Des kleinstens Zweifels Spur.

ANTON: Dem Schützer freuer Seelen
Sei süs der Dank geweih.
Bei dir, was kann mir fehlen?
Was fehlt der Seligkeit?


Terzett

LIESCHEN: Wagen Sie, ihr Wort zu brechen?
ANTON: Nicht, erfüllen sein Versprechen.
LIESCHEN: Sieht dem Ehrenmann dies gleich?

SCHULZE: Mein Herr! Das ist ein schlechter Streich.
Anna: Nein, der Braut entsage ich nicht!

Revolett und Chor

AMTMANN: Niemand zahlt, verbürgert sich.
Wer verbürgt sich, wer ist Zahler?

SCHULZE: Wichtig Gold bezahlte ich.
Wer ersetzt zwölfhundert Thaler?

BAUERN: Haltet, mein Herr! Haltet, hört was Klugheit spricht.

LIESCHEN, ANTON, SCHULZE: Bringt ihn vor Gericht!

BAUERN: Packt ihn, führt ihn vor Gericht!

AMTMANN: Packt ihn, uns entkömmt er nicht!

LIESCHEN, ANTON, SCHULZE: Packt ihn, führt ihn vor Gericht!

BAUERN:
Packt ihn, usw.


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.


Schlusschor
Die Brüder haben sich gefunden,
O seht das frohe Brüderpaar!
O seht, o seht die Liebenden vereint,
Geleitet sie zum Traualtar!
Die Brüder leben hoch!

CD53
POLYPHONIC SONGS
Gesang der Geister über den Wassern
Des Menschen Seele
gleicht 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 verschleiern,
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
schleichet er
das Wiesental hin,
und in dem glatten See,
in dem glatten See
wenen ihr Antlitz alle,
alle Gestirne.
Wind ist der Welle
lieblicher Buhle,
Wind mitsch von Grund aus
schauemnde 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,
er kann sich da freu'n
im traulichen Kreise,
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
erzeugt nur
Sehnsucht
und Schmerz,
Beisammen zu leben
befried igt das Herz.

Das Dörfchen
Ich rühme mir
mein Dörfchen hier,
denn schöne Augen
als rings umher
die Blicke schauen,
blüh'n nirgends mehr.
Dort Ahrenfelder
und Wiesengrün,
dem bläue Wälder
die Grenze ziehn,
an jener Höhe die Schäferei
undin 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 Kluff,
und Pappeln wehen
in blauer Luft.
Mit sanften Rieseln
schleicht hier gemach
auf Silberkiesel
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 geln,
des Ufers Büschen
und alle Fischen
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 trügliches 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 keh' 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
Kammtür.
Doch nun steigend,
beißend, schwellend,
hebend, mit vereinter Stimme
laut,
rufen aus wir hochvertraut:
schlaf du nicht,
woh'n die Neigung Stimme
spricht.
Sucht ein Weiser
nah und fern
Menschen einst
mit der Laterne,
wie viel sel't'ner dann als Gold
Menschen uns geneigt
und hold,
drum wenn Freundschaft,
Liebe spricht
schlaf du nicht,
wen Liebe spricht,
en 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
wiegst dich
des Meeres Schloss,
in Mondesstrahlen nun,
meine Barke, wallen,
der Schranken los
wiegst dich
des Meres Schloss,
der Schranken los wiegt dich,
wiegst dich
des Meeres Schloss.
Vom Markusturm
tönte der Spruch
der Mitternacht,
sie schlummern friedlich alle,
und nur der Schiffer wacht.

Nachgesang im Walde
Sei uns stets gegrüßt,
o Nacht!
aber doppelt hier im Wald,
wo dein Aug’
verstöhl’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
ezum Schlafen zu schön,
drum auf! und weckt
mit Hornergetön,
mit hellerer Klänge
Wellenschlag,
was früh betäubt
im Schlummer lag,
auf! auf!

Es regt in den Lauben
des Waldes sich schon,
die Vöglein, sie glauben,
die Nacht sei entlohn,
die wandernden Rehe
verlieren sich zag.
sie währen,
es gehe schon bald
an den Tag,
die Wipfel des Waldes
erbrausen mit Macht,
vom Quell her erschallt es,
as 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 gegrüßt,
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 allerhellersten Glanz,
die Häuser schaun
verwundert drein,
stehn übersilbert ganz.
Im mir ist’s hell so wunderbar,
so voll und übervoll
und waltet drinnen
frei und klar
ganz ohne Leid und Groll.
ich fass’
in meinem Herzenhaus
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 allerhellersten Glanz,
die Häuser schaun
verwundert drein,
stehn übersilbert ganz.
Die Nacht ist heiter
und ist rein,
im’ allerhellersten 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 liebe 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,
himmelische Ruh!
Sehet, wie die klaren Sterne
wandeln
in des Himmels Auen
und auf uns
herniederschauen,
wechselnd, wechselnd
aus der blauen Ferne.
Wie schön bist du,
freundliche Stille,
himmelische Ruh!
Seht, wie die klaren Sterne
wandeln
in des Himmels Auen
und auf uns
herniederschauen,
wechselnd, wechselnd
aus der blauen Ferne.

Die Allmacht
Groß ist Jehova, der Herr.
Groß ist Jehova, groß ist der Herr.
Groß ist Jehova, 
denn Himmel und Erde
verkünden seine Macht.
Du hörst sie
im brausenden Sturm,
du hörst sie
in des Waldstroms
laut aufrauschemendem 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 wogenden Saaten Gold,
in des grünenden Waldes
Gesäusel,
siehst sie
in wogenden Saaten Gold,
in leiblicher Blumen
glühendem Schmelz,
im Glanz
des sternbesäten
Himmels.
Furchtbar tönt sie
im Donnergroll
und flammst mit des Blitzes
schnell hinzuckendem
Flug.
Doch kündet
das pochende Herz
dir fühlbarer
noch Jehovas Macht,
des ewigen Gottes,
blickst du fahrend,
fahrend 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,
mit Zahl
sind Säle seiner Burg,
sein Wagen Sturm
und donnerndes Gewölk
und Blitzes, und Blitzes,
und Blitzes sein Gespann.
Groß ist der Herr,
groß ist der Herr.
Die Morgenröthe
ist nur ein Widerschein
von seines Kleides Saum,
und gegen seinen Glanz
ist Dämmerung der Sonne
flammend Licht.
Er sieht mit gnäd'vem Blick
zur Er'd herab,
sie grünet, blüht, sie grünet,
blüht und lacht.
Er schütt, es fährt Feuer
vom Felsen auf,
und Meer und Himmel hebt,
Lobt den Gewaltigen,
den großen Herrn,
seine Heere singt seine Ruhm,
seine Erden singt sein Lob,
Lobt den Gewaltigen,
sie singt sein Lob,
sie 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,
leucht' ich in der Schnee.
Ich kann zu meiner Reisen
schneller 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,
94870 Schubert Edition

fein Liebchen, gute Nacht!
Will dich im Traum nicht stören,
wär’ schad’ um deine Ruh’,
so sollst meinen Tritt nicht hören –
sacht, sacht die Türe zu!
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,
wo ich nicht so laut
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

3. Gefro’ne Tränen
Gefro’ne Tropfen fallen von meinen Wangen ab:
ob es mir denn entgangen,
daß ich geweinet hab’?
und seid ihr gar so lau,
die Brust so glühend heiß,
das Eise zerschmelzen
Gefro’ne Tränen
Gefro’ne Tropfen fallen
von meinen Wangen ab:
ob es mir denn entgangen,
daß ich geweinet hab’?
und seid ihr gar so lau,
die Brust so glühend heiß,
das Eise zerschmelzen

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 Schmerzen, 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 grau’ ins Angesicht, der Hut flog mir vom Kopfe, ich wendete mich nicht.
Nun bin ich manche Stunde entfernter von jenem Ort,
in der weiche Schnee zerrinnt. Schnee, du weißt von meinem Sehnen: Sag’, wohin du doch dein Lauf?
Folge nach nur meinen Tränen, nimmt dich bald das Bächlein auf.
Wirst mit ihm die Stadt durchziehen, munter 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 Nami’ 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 schwüllt?

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 heil, und ach, zwei Mägchenaugen glühten!
Da war’s geschehn 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 Irrlichs 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,
was war zu kalt zum Stehen,
der Rücken fühlte keine Last,
der Sturm half fort mich wehen.

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 krähten,
da ward mein Auge wach;
da war es kalt und finster,
es schrieen die Raben vom Dach.
Doch an den Fensterscheiben,
wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
doch 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 krähten,
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 half’ ich mein Liebchen im Arm?

12. Einsamkeit
Wie eine trübe Wolk
durch heit’re Lüfte geht,
wen in der Tanne Wipfel
ein mattes Lüftchen weht:
So zieh’ ich meine Straße
dahin mit trägem Fuß,
durch helles, frohes Leben
einsam und ohne Grüß.
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 hinsüberseh’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 is an den Bäumen
manches bunte Blatt zu seh’n,
und ich bleibe vor den Bäumen
oftmals in Gedanken steh’n.
Schaue nach dem einen Blatte,
hänge meine Hoffnung dran;
spielt der Wind mit meinem Blatte,
zitr’ 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 Kissen.
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 –
weil 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 kühl Wirtshaus ein.
Sind denn in diesem Hause
die Kammern all' besetzt?
Bin matt zum Niedersinken,
bis täglich schwer verletzt.
O unbarmer Herz'ge Schenke,
doch weisest du mich ab?
Nun weiter denn, nur weiter,
mein treuer Wanderstab!

22. Mut
Fliegt der Schnee mir ins Gesicht,
schißt' ich ihn herunter.
Wenn mein Herz im Busen spricht,
sing' ich heß und mutner.
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,
as wollten sie nicht weg von mir.
Ach, meine Sonnen seid ihr nicht!
Schaut andern doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei:
run 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?
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 seh'n 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, liebes Bächlein,
War es also gemeint?

3. Halt!
Eine Mühle seh ich blinken
Aus den Erlen heraus,
Durch Rauschen und Singen
Bricht Rädergebräus.

Es willkommen, es willkommen,
Süsser Mühlengesang!
Und das Haus, wie so traualich!
Und die Fenster, wie blank!
Und die Sonne, wie helle
Vom Himmel sie scheint!

Ei, Bächlein, liebes Bächlein,
War es also gemeint?

4. Danksgabe 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 mocht 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 erfuhr 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 wunderlich!
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 möchte es sän auf jedes
frische Beet
Mit Kressensamen, der es
schnell verrät,
Auf jeden weissen Zettel möchte
ich's schreiben:
Dein ist mein Herz und soll es
ewig bleib'en.
Ich möchte mir ziehen einen
jungen Star,
Bis dass er sprach die Worte rein
und klar,
Bis er sie sprach mit meines
Mundes Klang,
Mit meines Herzens vollem,
heissen Drang;
Dann säng er hell durch ihre
Fensterscheiben:
Dein ist mein Herz und soll es
ewig bleib'en.
Ich meint, es müsst in meinen
Augen stehn,
Auf meinen Wangen müsste
man's brennen sehn,
Zu lesen wär's auf meinem
stummen Mund,
Ein jeder Atemzüg gäb's laut ihr
kund,
Und sie merkt nichts von all
dem bangen Treiben:
Dein ist mein Herz und soll es
ewig bleib'en.

8. Morgengruss
Guten Morgen, schöne Müllerin!
Wo steckst du gleich das
Köpfcchen hin,
Als war dir was geschehen?
Verdriesst 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 Köpfcchen, komm
hervor!
Hervor aus eurem runden Tor,
Ihr blauen Morgenstern!
Ihr schlummertrunkenen
Äugelein,
Ihr taubetrübten Blümlein,
Was scheuert 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 Äugelein zu
Und schläf 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 kühlten Erlendach,
Wir 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 sah nach ihnen 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
Sterne,
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
Blümlein?
Sonne, hast du keinen heilern
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 umschlungeng 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
Durf ich aushauen in
Liederschein,
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 Lüften 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.
Jetzt der Nachklang meiner
Liebesfein?
Soll es das Vorspiel neuer
Lieder sein?

13. Mit dem grünen Lautenbande
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 unsere 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 Horte 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 der 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 Herzen betrußt:
Die Eber, die kommen zur Nacht aus dem Hain
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.
Sahest 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, Bäuchlein, 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.
Wo hauft 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.
Grabet 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.

Als ob ihr wüsset,
Wie mir gescheh?
Ihr Blümlein alle,
Wie welk, wie blass?
Ihr Blümlein alle,
Wovon so nass?

Ach, Tränen machen
Nicht maiengrün,
Machen totme Liebe
Nicht wieder blühn.

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,
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 entzieht,
Ein Sternlein, ein neues,
Am Himmel erblint;
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 Bäclein, liebes Bäclein,
Du meinst es so gut:
Ach Bäclein, aber weissst du,
Wie Liebe tut?

Ach unten, da unten
Die kühle Ruh!
Ach Bäclein, liebes Bäclein,
So singe nur zu.

20. Des Baches Wiegenlied

Gute Ruh, gute Ruh!
Gute Ruh, gute Ruh!

Tu die Augen zu!
Wandrer, du müder, du bist zu Haus.
Die Träum’ ist hier,
Sollst liegen bei mir,
Bis das Meer will trinken die Bächlein aus.
Will betten dich kühl
Auch auf weichem Pfuhl
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
Wohls ich mich her.

Blickt nicht herein,
Blauer Blümlein!
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,
All ihre Blumen im Garten gepflegt,
Die sie so lieblich am Busen trägt,
Und ihre Rosen in purpurner Glut,
Bäclein, erquicke mit kühler Flut.

Wenn sie am Ufer, in Träume versehn,
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 murmeln in süsse Ruh,
Flüstret 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 düsterer 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?

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

Grünernd umkränzet Wälder und Höh.
 Schimmernd erglänzet Blütenschnee.
 So dränget sich alles zum bräutlichen Licht;
 Es schwellen die Keime, die Knospe bricht;
 Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silberstönen
Jedes weiche Herz.

Sie versteht des Busens Sehnen,
Kenn Liebesschmerz,
Rühren mit den Silberstönen
Jedes weiche Herz.

Abschied Ludwig Rellstab
Ade! du munter, du frühliche 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 ritt ich am silbernem Strome entlang,
Welt schallend ertönet mein Abschiedsgesang;
Nie habt ihr ein trauriges Lied gehört,
So wird euch auch keines beim Scheiden beschaert.

Ade, ihr freundlichen Mägdlein dort, ade!
Nun stepst 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 blinkende Sterne Gold.
Wie bin ich euch Sternlein am Himmel so hohl;
Durchziehn wir die Welt auch weit und breit,
Ihr gebt überall uns das treue Geleit.

Adel du schimmerndes Fensterlein hell, ade!
Du glänzet so traulich mit dämmerndem Schein,
Und laust 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!
Durch die Welt auch weit und breit,
Ihr gebt überall uns das treue Geleit.

Ade! du munter, du frühliche Stadt, ade!
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 himlischen Blau!

Ach wie die Gestirne
Am Himmel entflieth'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.

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!

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!

Die Taubenpost Johann Gabriel Seidl
Ich hab eine Brieftaub in meinem Sold,
Die ist gar ergeben und treu,
Sie nimmt mir nie das Ziel zu kurz,
Da reicht kein Zufall hin.

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 wandle fremd von Land zu Land,
So heimatos, unbonkannt;
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,
Waltst 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 Zügenglocklein 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 versöhnt.

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 wandle fremd von Land zu Land,
So heimatos, unbonkannt;
Berg auf, Berg ab, Wald ein, Wald aus,
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Ich wandle fremd von Land zu Land,
So heimatos, unbonkannt;
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,
Waltst Länder ein und Länder aus,
Und bist doch, wo du bist, zu Haus.
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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,
Waltst 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!
Kein Briefehen brauch ich zu schreiben mehr,  
Die Träne selbst geb ich ihr;  
O sie verträgt sie sicher nicht,  
Gar eling 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  
Abendschein;  
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.

Kam die Sonne mit der Abenddämmerung,  
Und alles war rein wie vor der ersten Stunde;  
Und allein ich blieb zurück.  
Ich habe verloren die Liebe am Herzen,  
Und bin zu trauern losgebrochen.

Die Stadt Heinrich Heine  
Am fernen Horizonte erscheint wie ein Nebelbild  
Die Stadt mit ihren Türmen, in Abenddämmerung  
egliedert.

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.
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

**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

**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
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

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 Notturno 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 6'39
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

### 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

### 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
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. 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

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

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
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

Klára Würtz piano
*with Pieter van Winkel piano duet

Total time 78’06

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

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
CD22
Piano Sonata in D D850 ‘Gasteiner’
1. Allegro vivace 8'56
2. Con moto 13'58
3. Scherzo: Allegro vivace – Trio 9'38
4. Rondo: Allegro moderato 9'10

Piano Sonata in C D840 ‘Reliquie’
5. Moderato 14'02
6. Andante 9'39

Piano Sonata in A flat D557
7. Allegro moderato 3'43
8. Andante 3'48
9. Allegro 6'43

Frank van de Laar piano

Total time 79'52

CD23
Piano Sonata in A minor D784
1. Allegro giusto 12'33
2. Andante 4'38
3. Allegro vivace 5'18

Piano Sonata in G D894
4. Molto moderato e cantabile 18'10
5. Andante 8'09
7. Allegretto 9'01

David Kuyken piano

Total time 62'15

CD24
Piano Sonata in A minor D537
1. Allegro ma non troppo 10'42
2. Allegretto, quasi andantino 8'36
3. Allegro vivace 4'18

Piano Sonata in A D664
4. Allegro moderato 11'06
5. Andante 5'12
6. Allegro 7'23

Klára Würtz piano

3 Klavierstücke D946
7. No.1 in E flat minor: Allegro assai 13'10
8. No.2 in E flat: Allegretto 10'55
9. No.3 in C: Allegro 5'43

Pieter van Winkel piano

Total time 77'17
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

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: Allegro vivace –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

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
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 Ecossaises D735 4'19
2 Galop – Trio – Ecossaises Nos. 1–8 0'49

3 German Dance in G flat D722 2'04
4 3 German Dances D971 1'29
5 2 German Dances D769 1'29
6 2 German Dances D841 2'06
7 3 German Dances D973

12 German Dances from Vienna D128
8 Introduction – Dances Nos. 1–12 10'41

9 36 Original Dances D365 22'31

from 30 Minuets with Trios D41
10 Nos. 13–18 & 20–23 19'29

Michael Endres piano

Total time 77'31

CD32
12 Waltzes, 17 Ländler and 9 Ecossaises D145

1 Waltzes Nos. 1–12 10'50
2 Ländler Nos. 1–17 11'07
3 Ecossaises Nos. 1–9 2'58

4 German Dance in C sharp minor and Ecossaise in D flat D643 1'13

from 12 Ecossaises D781
5 Nos. 2–12 (Index 1–4) 4'11
(from formerly D860; fragment)
6 Ländler No.2 0'49

7 4 komische Ländler in D D354 2'39
8 16 German Dances and 2 Ecossaises D783 11'10

from 6 Ecossaises in A flat D697
9 Nos. 1–4 & 6 0'46
10 Waltz in A flat D978 1'06
11 6 Ecossaises D421 2'05
12 Ecossaise in E flat D511 0'27

from 6 Minuets D2d (formerly D995)
13 Nos. 1 & 2 2'05

14 Grazer Galopp in C D925 1'49
15 Ecossaise in E minor/F D158 0'23
16 6 Ländler D970 3'59
17 Ecossaise in D D782 0'27
18 8 Ecossaises 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 Ecossaises 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
2 No.2 in E flat: Allegretto
3 No.3 in C: Allegro
4 Klavierstück in C D916b: Allegro (fragment)
5 Klavierstück in C minor D916c (fragment)

3 Klavierstücke D459a
6 No.1 in C: Adagio
7 No.2 in A: Scherzo (Allegro)
8 No.3 in E: Allegro patetico
9 Klavierstück in A D604: Andante

Alberto Miodini piano
Total time 60'46

CD34
1 10 Variations in F D156
2 13 Variations on a theme by Anselm Hüttenbrenner D576
3 Variation on a waltz by Anton Diabelli D718
4 Fantasy in C D605a ‘Grazer Fantasie’
5 Fantasia in C D605 (fragment)
6 Fantasia in C minor D2e (formerly D993)

Alberto Miodini piano
Total time 57'55

CD35
1 Hungarian melody in B minor D817
2 Allegretto in C minor D915
3 Allegretto in C D346 (fragment)
4 Allegro moderato in C D347 (fragment)
5 Andantino in C D348 (fragment)
6 Adagio in C D349 (fragment)
7 Allegretto in C minor D900 (fragment)
8 Rondo in E D506: Allegretto
9 Adagio in E D612

Allegro and Scherzo D570
10 Allegro in F sharp minor (fragment)
11 Scherzo in D: Allegro vivace –Trio
12 Adagio in G D178 (first version)
13 Adagio in G D178 (second version; fragment)
14 Andante in C D29 (arr. of String Quartet No.3)

Alberto Miodini piano
Total time 58'56
CD36
1 12 Waltzes D145
2 Grazer Galopp in C D925
3 Minuet in C sharp minor D600
4 Minuet in A D334: Allegretto – Trio
5 Minuet in A minor D277a: Allegro – Trio

2 Scherzos D593
6 Scherzo in B flat: Allegretto – Trio
7 Scherzo in D flat: Allegro moderato – Trio

8 March in B minor D263: Allegro assai – Trio
9 March in E D606: Allegro con brio – Trio
10 Fugue in D minor D13
11 Fugue in C D24a
12 Fugue in G D24b
13 Fugue in D minor D24c
14 Overture to Alfonso und Estrella D759a (transcr. Schubert)
15 Waltz in G D844 ‘Albumblatt’

Alberto Miodini piano

Total time 58'28

CD37
1 Fantasie in F minor D940
2 Rondo in D D608

Sonata in B flat D617
3 I. Allegro moderato
4 II. Andante con moto
5 III. Allegretto

6 Grand Rondo in A D951
7 34 Valses sentimentales D779

Bracha Eden & Alexander Tamir piano

Total time 68'34

CD38
Divertissement à l’hongroise D818
1 I. Andante
2 II. Marcia: Andante con moto
3 III. Allegretto

Divertissement sur des motifs originaux français D823
4 I. Tempo di Marcia
5 II. Andantino
6 III. Rondo: Allegretto

Bracha Eden & Alexander Tamir piano

Total time 64'26

CD39
6 Grandes marches D819
1 No.1 in E flat: Allegro maestoso
2 No.2 in G minor: Allegro ma non troppo
3 No.3 in B minor: Allegretto
4 No.4 in D: Allegro maestoso
5 No.5 in E flat minor: Andante
6 No.6 in E: Allegro con brio

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
5 Allegro in A minor, D947 ‘Lebensstürme’ 20'48
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 Benácková 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

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

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 tenor

2. Offertory in C D136 ‘Totus in corde langueo’ 5'07

3. Offertory in F D223 ‘Salva Regina, Mater misericordiae’ 5'24
   
   Magdaléna Hajóssyová soprano
   Sigurd Brauns organ

4. Salva Regina in B flat D106 4'48
   
   Peter Schreier tenor
   Sigurd Brauns organ

5. Tantum ergo in E flat D962 5'34
   
   Gisela Fetting soprano
   Astrid Pilzecker contralto
   Ekkehard Wagner tenor
   Karl-Heinz Schmieder bass

6. Salve Regina in B flat D386 2'52

7. Psalm 23 D706 ‘Gott ist mein Hirt’ 5'07
   German text: Moses Mendelssohn
   
   Karin Pohl, Brigitte Domhardt sopranos
   Claudia Graswurm, Astrid Pilzecker contraltos
   Bernd Casper piano

8. Psalm 92 D953 ‘Tôw l’hôdôs ladônôj’ 4'49
   Sung in Hebrew
   Language advisor: Kerstin-Antje Fahning
   
   Christina Klopsch soprano
   Astrid Pilzecker contralto
   Ekkehard Wagner tenor
   Georg Christoph Biller baritone
   Heinz Schmieder bass

9. An die Sonne D439 ‘O Sonne, Königin der Welt’ 5'59
   Text: Johann Peter Zu
   
   Berliner Solisten · Bernd Casper piano

10. Chor der Engel D440 ‘Christ ist erstanden’ 3'27
    Text: Johann Wolfgang von Goethe, Faust I
    
    Rundfunkchor Berlin (1, 5, 6, 8 & 10)
    Rundfunk-Sinfonieorchester Berlin (1–5)
    Dietrich Knothe chorus master & conductor (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 (Lazarus/Martha) 3'57
2 Trübe nicht mit Klagen (Maria) 2'31
3 Steh im letzten Kampf (Lazarus/Nathanael) 3'32
4 Voll Friede, ja voll Fried' (Lazarus/Nathanael) 5'10
5 Aria: Wenn ich ihm nach- gerungen habe (Nathanael) 2'44
6 Recitative: Nathanael, bewunderen kann ich dich (Maria/Lazarus) 2'57
7 Der Trost begleithe dich hinüber (Maria) 2'54
8 Aria: Gottes Liebe (Maria) 2'21
9 Ach, so find ich ihn noch (Jemina/Lazarus) 1'32
10 Sing' mir ein Lied (Lazarus) 2'44
11 Aria: Wenn ich ihm nachgerungen habe (Nathanael) 1'44
12 Nun entflog auf schnellen Schwingen (Jemina/Maria/Martha/Nathanael) 3'00
13 Ich sterbe (Lazarus) 1'17
14 Heiliger, verläß ihn nicht (Nathanael/Jemina/Maria/Chorus) 4'18

Act 2 (incomplete)
15 Largo 2'21
16 Recitative: Wo bin ich? (Simon) 3'52
17 Aria: O könnt' ich (Simon) 3'13
18 Recitative: Weiß ist der Klage Stimme (Nathanael/Simon) 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

Act 1
2 No.1 Introduction: Still noch decket uns die Nacht (Chorus/Alto/Tenor) 3'32
3 No.2 Aria: Sei mir gegrüßt, o Sonne! (Froila) 8'27
4 No.3 Chorus and ensemble: Versammelt Euch, Brüder (Chorus/A maiden/A youth/Froila) 8'32
5 No.4 Duet: Geschmückt von Glanz und Siegen (Froila/Alfonso) 4'21
6 No.5 Recitative: Es ist dein streng Gebot (Alfonso/Froila) 1'08
7 Aria: Schon, wenn es beginnt zu tagen (Alfonso) 4'03
8 No.6 Recitative: Du rührst mich, Teurer, sehr (Froila/Alfonso) 1'10
9 Duet: Schon schleichen meine Späher (Froila/Alfonso) 2'28
10 No.7 Chorus: Zur Jadg, zur Jagd! (Women's chorus) 1'25
11 Aria with chorus: Es schmückt die weiten Säle (Estrella/Women's chorus) 2'26
12 No.8 Recitative: Verweile, o Prinzessin! (Adolfo/Estrella) 0'47
13 Aria: Doch im Getümmel der Schlacht (Adolfo) 2'15
14 No.9 Duet: Ja gib, vernimm mein Flehen (Adolfo/Estrella) 7'25
15 No.10 Finale: Glänzende Waffe den Krieger erfreut (Chorus/Adolfo/Mauregato/Estrella) 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 Graswurm, Joachim Vogt: Chorus solos (No.1)
Rundfunkchor Berlin · Staatskapelle Berlin
Otmar Suitner: conductor

Total time 67'25
Alfonso und Estrella

*Grand Romantic opera in three acts, Libretto by Franz von Schober*

**Act 2**

1. No. 11 Recitative: O sing mir, Vater (Alfonso/Froila)
   1'28
2. Aria: Der Jäger ruhte hingegossen (Froila)  
   5'28
3. No. 12 Recitative: Wie rühret mich dein herrlicher Gesang (Alfonso/Froila)  
   1'42
4. Duet: Von Fels und Wald umrungen (Estrella/Alfonso)  
   3'34
5. No. 13 Recitative: Wer bist du, holdes Wesen (Alfonso/Estrella)  
   1'05
6. Aria: Wenn ich dich Holde sehe (Alfonso)  
   1'48
7. No. 14 Duet: Freundlich bist du mir erschienen (Estrella/Alfonso)  
   2'37
8. No. 15 Aria: Könnt ich ewig hier verweilen (Estrella)  
   3'10
9. No. 16 Duet: Laß dir als Erinnerungszeichen (Alfonso/Estrella)  
   3'24
10. No. 17 Chorus and ensemble: Stille, Freunde, seht euch vor! (Men’s chorus/Adolfo)  
    10'35
11. No. 18 Chorus and aria: Wo ist sie, was kommt ihr zu künden? (Mauregato/Men’s chorus)  
    4'34
12. No. 19 Ensemble: Die Prinzessin ist erschienen! (Men’s chorus/Mauregato/Estrella)  
    1'39
13. No. 20 Duet and chorus: Darf ich dein Kind umarmen? (Estrella/Mauregato/Men’s chorus)  
    3'59
14. No. 21 Aria: Herrlich auf des Berges Höhen (Estrella)  
    2'15
15. No. 22 Finale: Sag, wo ist er hingekommen (Mauregato/Estrella/Chief bodyguard/Chorus)  
    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

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**Act 3**

1. No. 23 Introduction: Allegro  
   1'23
2. No. 24 Duet and chorus: Hörst du rufen, hörst du lärmen? (A maiden/A youth/Women’s chorus)  
   1'56
3. No. 25 Duet: Du wirst mir nicht entrinnen! (Adolfo/Estrella)  
   2'44
4. No. 26 Trio and chorus: Hilfe! – Welche Stimme! (Estrella/Alfonso/Adolfo/Men’s chorus)  
   1'53
5. No. 27 Duet: Doch nun werde deinem Retter (Alfonso/Estrella)  
   2'39
6. No. 28 Recitative: Ja ich, ich bin gerettet (Estrella/Alfonso)  
   2'07
7. Duet: Schön und herrlich seh ich’s tagen (Alfonso/Estrella)  
   2'22
8. No. 29 Duet and chorus: Wehe, meines Vaters Scharen (Estrella/Alfonso/Men’s chorus)  
   1'49
9. No. 30 Ensemble: Sie haben das Rufen vernommen (Men’s chorus/Alfonso)  
   2'26
10. No. 31 Recitative and ensemble: Was geht hier vor (Froila/Alfonso/Estrella/Men’s chorus)  
    4'51
11. No. 32 Aria: Wo finde ich nur den Ort (Mauregato)  
    4'01
12. No. 33 Duet: Kein Geist, ich bin am Leben (Froila/Mauregato)  
    3'22
13. No. 34 Trio and finale: Empfange nun aus meiner Hand (Froila/Mauregato/Estrella)  
    1'57
14. Was hör ich, welche Klänge? (Mauregato/Froila/Estrella/Alfonso/Adolfo/A maiden/A youth/Chorus)  
    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 Alfonso und Estrella 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 Grünenn’ 1'55
11 No.9 Ballett 6'28
12 Overture to Die Zauberharfe 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

Act 1
2 No.1 Introduction: Die Sonne zieht in goldnen Strahlen (Alonso/Diego/Fidelio) 2'12
3 No.2 Aria: Man ist so glücklich und so frei (Fidelio) 1'42
4 No.3 Quartet: Morgen, wenn des Hahnes Ruf erschallt (Tormes/Fidelio/Alonso/Diego) 3'11
5 No.4 Aria: Einsam schleicht’ ich durch die Zimmer (Olivia) 5'11
6 No.5 Trio: Lebensmut und frische Kühlung (Olivia/Eusebia/Laura) 5'21
7 No.6 Trio: Freund, wie wird die Sache enden (Alonso/Diego/Fidelio) 4'21
8 No.7 Finale: Mild senkt sich der Abend nieder (Olivia/Diego/Alonso/Fidelio/Chorus/Alcalde/Eusebia) 10'16

Act 2
9 No.8 Introduction: Laßt nur alles leichtfertige Wesen (Manuel/Chorus) 4'33
10 No.9 Song: Guerilla zieht durch Feld und Wald (First Guerilla/Second Guerilla) 1'33
11 No.11 Duet: Ein wackres Tier, das müßt ihr sagen (Xilo/Diego) 2'41
12 No.12 Duet: Gelagert unterm hellen Dach (Diego/Laura) 2'53
13 No.13 Aria: Wo ich weile, wo ich gehe (Olivia) 2'34
14 No.14 Duet: Von tausend Schlangenbissen (Alonso/Olivia) 3'58
15 No.15 Romance: Es murmeln die Quellen (Diego) 1'59
16 No.16 Trio: Nichte, Don Diego da (Alcalde/Laura/Diego) 3'37
17 No.17 Aria: Trauung geht der Geliebte von dannen (Laura) 3'07
18 No.18 Finale: Gnäd’ge Frau, ich hab’ die Ehre (Fidelio/Tormes/Eusebia/Olivia/Alonso/Diego/Alcalde/Laura) 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
### Der vierjährige Posten D190

**Singspiel in one act, Libretto by Karl Theodor Körner (1813)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Section</th>
<th>Artist(s)</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Overture</td>
<td></td>
<td>7'26</td>
</tr>
<tr>
<td>2</td>
<td>Introduction: Heiter strahlt der neue Morgen (Chorus/Käthchen/Duval/Walther)</td>
<td></td>
<td>3'38</td>
</tr>
<tr>
<td>3</td>
<td>Duet: Du guter Heinrich (Käthchen/Duval)</td>
<td>Andreas Karasiak Duval, her husband</td>
<td>3'15</td>
</tr>
<tr>
<td>4</td>
<td>Terzett: Mag dich die Hoffnung nicht betrügen! (Käthchen/Duval/Walther)</td>
<td>Stephan Genz Walther, a village judge</td>
<td>1'02</td>
</tr>
<tr>
<td>5</td>
<td>Quartet: Freund, eilet euch zu retten! (Käthchen/Duval/Veit/Walther)</td>
<td>Daniel Philipp Witte Veit, a peasant</td>
<td>3'24</td>
</tr>
<tr>
<td>6</td>
<td>Aria: Gott, Höre meine Stimme! (Käthchen)</td>
<td>Thomas Jakobs The captain</td>
<td>5'15</td>
</tr>
<tr>
<td>7</td>
<td>March and soldiers’ chorus: Lustig in den Kampf, lustig aus dem Kampf! (Soldiers’ chorus)</td>
<td></td>
<td>1'42</td>
</tr>
<tr>
<td>8</td>
<td>Tutti: Um Gotteswillen, er ist verloren! (Käthchen/Captain/Duval/Veit/Walther/Peasants’ chorus/Soldiers’ chorus)</td>
<td></td>
<td>2'07</td>
</tr>
<tr>
<td>9</td>
<td>Finale: Schöne Stunde, die uns blendet (Käthchen/Duval/Veit/Walther/Choruses)</td>
<td></td>
<td>3'10</td>
</tr>
</tbody>
</table>

**Cast**

- **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 Zwillingsbrüder D647

**Singspiel in one act, Libretto by Georg Ernst von Hofmann, after Les deux Valentin**

<table>
<thead>
<tr>
<th>No.</th>
<th>Section</th>
<th>Artist(s)</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Overture</td>
<td></td>
<td>4'08</td>
</tr>
<tr>
<td>11</td>
<td>Introduction: Verglühet sind die Sterne (Compatriots’ chorus/Anton)</td>
<td></td>
<td>2'53</td>
</tr>
<tr>
<td>12</td>
<td>Duet: Vor dem Busen möge blühen (Lieschen/Anton)</td>
<td>Andreas Karasiak Anton</td>
<td>4'53</td>
</tr>
<tr>
<td>13</td>
<td>Aria: Der Vater mag wohl immer Kind mich nennen (Lieschen)</td>
<td></td>
<td>6'23</td>
</tr>
<tr>
<td>14</td>
<td>Aria: Mag es stürmen, donnern, blitzen (Franz)</td>
<td></td>
<td>2'02</td>
</tr>
<tr>
<td>15</td>
<td>Quartet: Zu rechter Zeit bin ich gekommen (Lieschen/Anton/Franz/Schulze)</td>
<td></td>
<td>1'58</td>
</tr>
<tr>
<td>16</td>
<td>Aria: Liebe, teure Muttererde (Friedrich)</td>
<td></td>
<td>4'09</td>
</tr>
<tr>
<td>17</td>
<td>Duet: Nur dir will ich gehören (Lieschen/Anton)</td>
<td></td>
<td>1'41</td>
</tr>
<tr>
<td>18</td>
<td>Terzett: Wagen Sie Ihr Wort zu brechen? (Lieschen/Anton/Franz)</td>
<td></td>
<td>3'26</td>
</tr>
<tr>
<td>19</td>
<td>Quintet and chorus: Packt ihn, führt ihn von Gericht (Lieschen/Anton/Franz/Schulze/Magistrate/Peasants’ chorus)</td>
<td></td>
<td>2'02</td>
</tr>
<tr>
<td>20</td>
<td>Final chorus: Die Brüder haben sich gefunden</td>
<td></td>
<td>1'39</td>
</tr>
</tbody>
</table>

**Cast**

- **Aga Mikolaj** Lieschen
- **Andreas Karasiak** Anton
- **Stephan Genz** Franz Spiess/Friedrich Spiess
- **Heiko Michael Schütz** A magistrate
- **Oliver Aigner** Der Schulze, Lieschen’s father

**Total time** 66'25
CD53
1 Gesang der Geister über den Wassern D714 9'50
Text: Johann Wolfgang von Goethe

2 Trinklied D148 2'57
Text: Ignaz Franz Castelli

3 Die Geselligkeit (Lebenslust) D609 3'36
Text: Johann Karl Unger

4 Das Dörfchen D598 [formerly D641] 4'27
Text: Gottfried August Bürger

5 Der Tanz D826 1'40
Text: ?Kolumban Schnitzer von Meerau

6 Ständchen D920 (first version) 5'51
Text: Franz Grillparzer

7 Gondelfahrer D809 2'48
Text: Johann Mayrhofer

8 Nachgesänge im Walde D913 5'33
Text: Johann Gabriel Seidl

9 Nachthöllen D992 6'11
Text: Johann Gabriel Seidl

10 Sehnsucht D656 4'08
Text: Johann Wolfgang von Goethe

11 Die Nacht D983c 3'24
Text: ?Friedrich Wilhelm Krummacher

12 Die Allmacht D875a (fragment; completed by Reinhard van Hoorick) 6'19
Text: Johann Ladislaus Pyrker von Felső-Eőr

13 Gott in der Natur D757 5'23
Text: Ewald Christian von Kleist

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  2'44
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 Frühlingssehnsucht 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 Zügenglöcklein D871 (Seidl)  5'25
12 Die Taubenpost D965/A (Seidl)  4'11
13 Das Fischermädchen 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 Erlkönig D328 'Wer reitet so spät'  4'21
2 Der Schatzgräber D256 'Arm am Beutel'  5'00
3 Wanders 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 'Bedeecke 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 'Füllst 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 schleicht ich still und wild'  3'29
13 An die Enferne 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 Augen'  1'42
16 Heidenröselein 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 'Nachtiolien, 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 biebt'  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 D532 (Claudius) 1'35
15 Das Lied vom Reifen D532 (Claudius) 1'53
16 Adelade D95 (Matthisson) 3'05
17 Lebenslied D508 (Matthisson) 1'52
18 Zufriedenheit D362 (Claudius) 1'11
19 Skolie D507 (Matthisson) 0'57
20 Naturgenüß D188 (Matthisson) 2'15
21 Wiegelnlied 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 (Holty) 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 (Uhland) 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 Schilfers Scheidelied 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 Frühlingsglaube 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' (Höltz) 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 beruhren' (Kienke) 4'11
13 Suleika I D720 'Was bedeutet die Bewegung?' (?Willemer) 5'57
14 Die junge Nonne D828 'Wie braust durch die Wipfel' (Craigier 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 Zwing (Gretchens Bitte) D564 'Ach neige, du Schmerzensreiche' 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 steh'n' 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 'Fülest 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 Bronnen!' (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 Zügenglöcklein 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 D931 '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 Münich 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 blitzt 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 Donautrom, zur Kaiserstadt’ 2’34
8 Fahrt zum Hades D526 ‘Der Nachen dröhnt’ 5’29
9 Freiwilliges Versinken D700 ‘Wohten? 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 entsühnte 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, möchte 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’ 9’01
Text: Franz von Schober
2 Todesmusik D758 ‘In des Todes Feierstunde’ 6’35
Text: Franz von Schober
3 Hymne I D659 ‘Weinge wissen das Geheimnis’ 10’02
4 Nachthymne D687 ‘Hinüber wall’ich’ 7’45
Text: Novalis
5 Der Tod Oskars D375 ‘Warum öffnest du wieder’ 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
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<tr>
<td>1) Im Freien D880 'Draussen in der weiten Nacht'</td>
<td>5’28</td>
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<td>Text: Johann Gabriel Seidl</td>
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<td>2) An mein Herz D860 'O Herz, sei endlich stille'</td>
<td>3’34</td>
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<td>Text: Ernst Schulze</td>
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<td>3) Der Blumenbrief D622 'Euch Blümlein will ich senden'</td>
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<td>Text: Alois Schreiber</td>
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<td>4) An den Mond in einer Herbstnacht D614 'Freundlich ist dein Antlitz'</td>
<td>7’45</td>
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<td>Text: Aloys Schreiber</td>
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<td>5) Die Mutter Erde D788 'Des Lebens Tag ist schwer'</td>
<td>4’25</td>
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<td>Text: Leopold Graf zu Stolberg-Stolberg</td>
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<td>6) Auflösung D807 'Verbirg dich, Sonne'</td>
<td>3’03</td>
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<td>7) Einsamkeit D620 'Gib mir die Fülle der Einsamkeit!'</td>
<td>22’59</td>
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<tr>
<td>Text: Johann Mayrhofer</td>
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<td>8) Der zürnenden Diana D707b 'Ja, spanne nur den Bogen'</td>
<td>5’31</td>
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<td>Text: Johann Mayrhofer</td>
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<td>9) Licht und Liebe (Nachtgesang) D352 'Liebe ist ein süßes Licht'</td>
<td>4’51</td>
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<td>Text: Matthäus von Collin</td>
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<td>Ellen van Lier soprano · Robert Holl bass-baritone · David Lutz piano</td>
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<td>Lieder after Friedrich Schiller</td>
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<tr>
<td>1) Der Alpenjäger D588 'Willst du nicht das Lämmlein hüten'</td>
<td>6’50</td>
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<td>2) Der Flüchtling D402 'Frisch atmet des Morgens lebendiger Hauch'</td>
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<td>3) Ritter Toggenburg D397 'Ritter, treue Schwesterliebe'</td>
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<td>4) Die Bürgschaft D246 'Zu Dionys, dem Tyrannen'</td>
<td>18’55</td>
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<td>5) Die Erwartung D159 'Hör' ich das Pförtchen'</td>
<td>13’17</td>
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<tr>
<td>6) Dithyrambe D801 'Nimmer, das glaub mir'</td>
<td>3’19</td>
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<td>from Gesänge aus Wilhelm Meister D877 (Text: Johann Wolfgang von Goethe)</td>
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<td>7) No.1 Mignon und der Harfner 'Nur wer die Sehnsucht kennt'</td>
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