

CLOSING GALA: PLEXUS PILGRIMAGE

**8:30PM
FRIDAY 4 DECEMBER 2020**

PORT FAIRY

SPRING

MUSIC

FESTIVAL

ARTISTS

LIANE KEEGAN: Contralto

PLEXUS

MONICA CURRO: Violin

PHILIP ARKINSTALL: Clarinet

STEFAN CASSOMENOS: Piano

MUSIC

LUDWIG VAN BEETHOVEN Six Songs to Poems by Christian Gellert, Op 48

JOHANNES BRAHMS Two Songs for Contralto, Viola and Piano, Op 91

ROBERT SCHUMANN Frauenliebe und Leben, Op 42

ROBERT SCHUMANN Fantasiestücke for Clarinet and Piano, Op 73

RICHARD STRAUSS Three Songs:

- Allerseelen, Op 10 No 8
 - Nichts, Op 10 No 2
 - Zueignung, Op 10 No 1
-

FEATURED VISUAL ARTWORK

JANE DOWNING Riding on the Wings of Grace



JANE DOWNING Silence of the Sea



JANE DOWNING I am with you



JANE DOWNING Many Rivers Flowing



JANE DOWNING Sinking Into Your Soul



ABOUT THE ARTISTS

LIANE KEEGAN: Contralto

Born in Australia, Liane received scholarships from the Opera Foundation Australia, and the Shell Royal Covent Garden Scholarship which enabled her to study at the National Opera Studio London. She attended the AIMS summer School in Graz, Austria on the Opera Australia Foundation Scholarship and in 1997, she won a Bayreuth Bursary from the Wagner Society of Great Britain.

Liane came to the attention of both critics and public alike with roles including Azucena (*Il Trovatore*) for Opera of South Australia, Ulrica (*Un Ballo in Maschera*) for Opera Australia conducted by Simone Young, Mistress Quickly in the Minnesota Sommerfest production of *Falstaff* conducted by Jeffrey Tate, Suzuki (*Madame Butterfly*) with Opera North, First Norn (*The Twilight of the Gods*) with English National Opera, and Offred's Mother in *The Handmaid's Tale*, Rosa Mamai (*L'arlesiana*), Marcellina (*Le Nozze di Figaro*) with Opera Holland Park London, Filipjevna (*Eugene Onegin*), First Norn with Staatstheater Stuttgart, Klytemnestra (*Elektra*), Brigitte (*Die Tote Stadt*) and Leokadja Begbick (*Aufstieg und Fall der Stadt Mahagonny*) with Theater Hagen (ensemble member 2006–2008). As a member of the ensemble of Deutsche Oper Berlin from 2008–2012, Liane sang, among many other roles, First Norn, Siegrune (*Der Ring des Niebelungen*), Adelaide (*Arabella*), Madelon (*Andrea Chenier*), Mother Johanne (*Dialogues des Carmélites*), Marcellina (*Le Nozze di Figaro*), Filipjevna (*Eugene Onegin*), Mayor's wife (*Jenůfa*), Anna (*Les Troyens*), Emilia (*Otello*), Third Lady (*Die Zauberflöte*), Mary (*Der fliegende Holländer*) and Mamma Lucia (*Cavalleria Rusticana*).

Concert appearances have included Mozart's *Requiem* with Sir Neville Marriner and the Czech Philharmonic Orchestra, Barbara in the British première of Korngold's *Violanta* at the 1997 BBC Proms conducted by Paul Daniels, Waltraute in Act 3 of *Die Walküre* with Antonio Pappano at the Edinburgh Festival, Alto solo in Janacek's Glagolitic Mass for Sydney Symphony under Sir Charles Mackerras, First Norn in *Götterdämmerung* with Sydney Symphony Orchestra, conducted by Edo de Waart, Gaea in *Daphne* for VARA Radio at the Concertgebouw in Amsterdam conducted by Edo de Waart, *Lieder eines Fahrenden Gesellen* with Sydney Symphony Orchestra, conducted by Mark Elder, Vaughan Williams' *Five Tudor Portraits* with Liverpool Philharmonic, conducted by Vernon Handley, Guo Wenjing's *Inscriptions on Bone* at the 1999 Edinburgh Festival with Nieuw Ensemble of Amsterdam, conducted by Ed Spanjaard, revived in Amsterdam and Wiener Konzerthaus with the Klangforum Wien, conducted by Hans Zender, Zweite Magd (*Elektra*) at the 2006 Edinburgh Festival, conducted by Ed Gardiner, Madame de Croissy (*Dialogues des carmélites*) at Edinburgh Festival in 2007, conducted by Ed Gardiner, *Das Lied von der Erde* with Auckland Philharmonia, conducted by Eckehardt Stier, *Das Klagende Lied* with Queensland Symphony Orchestra, conducted by Johannes Fritzsche, Alto solo of Mahler Symphony No. 2 with West Australian Symphony Orchestra, conducted by Paul Daniels.

Since returning to Australia permanently in 2012, Liane has performed regularly with Melbourne Symphony Orchestra, Royal Melbourne Philharmonic, Victorian Opera, and Opera Australia.

Liane appears as Erda, First Norn and Waltraute in *Die Walküre* on the 2004 Melba Records recording of the first Australian *Ring Cycle* conducted by Asher Fisch. She will reprise the role of Erda in Opera Australia's *Ring Cycle* in Brisbane, 2021. Liane recently appeared in the starring role of Judy Garland in Skunkworks Productions' critically acclaimed *JUDY AUSTRALIA 1964*. She was a featured artist at Port Fairy Spring Music Festival in 2019, performing in Beethoven's Symphony No 9, Mahler's *Das Lied von der Erde*, and the world premiere of Shauntai Batzke's *Continuum*. Liane has joined PLEXUS for several concerts since 2015, performing in Mahler's *Kindertotenlieder* and in several world premieres including Jose Hernan Cibils' *Three Songs for the Lord*, Andrew Aronowicz's *The Abbotsford Mysteries*, and Stefan Cassomenos' *Requiem for the End of Time*.

PLEXUS

Melbourne ensemble PLEXUS brings together the talents of three of Melbourne's most vibrant and versatile musicians. The name PLEXUS reflects this ensemble's devotion to supporting and engaging an ever-growing network of exceptional artists across a variety of disciplines. Since launching in 2014, PLEXUS has commissioned and premiered over 110 new works.

PLEXUS seeks to involve both Australian and overseas writers, film-makers, actors, directors, poets, choirs, and visual artists, as well as guest instrumentalists and vocalists, as part of its ongoing commitment to synthesising creative links across multidisciplinary artistic networks.

PLEXUS was formed with the express goal of celebrating and continuing the work of the acclaimed ensemble of the same instrumental combination, the Verdehr Trio. Founded in 1972 by Walter Verdehr (violin) and his wife Elsa Ludewig-Verdehr (clarinet), the ensemble commissioned numerous important composers of the late 20th century. PLEXUS brings to Australian audiences the most significant and culturally relevant of these works, and also continues in the Verdehrs' tradition, by commissioning Australian and international composers on a regular basis.

PLEXUS gave regular performances at the Melbourne Recital Centre from 2014 to 2019, and has performed as part of several festivals and series, including Port Fairy Spring Music Festival, Metropolis New Music Festival, the National Gallery of Australia, and the National Gallery of Victoria. PLEXUS was Ensemble-in-Residence with Melbourne Symphony Orchestra from 2018 to 2019. The ensemble has appeared in capital cities throughout Australia, and has toured to Indonesia and Japan. In 2021, PLEXUS looks forward to performances in Europe in November, including at the Festival Neue Musik Rockenhausen, and in Australia as part of Canberra Symphony Orchestra's "Australian" Series.

PLEXUS have been honoured for their work, as recipients of the MRC Contemporary Masters Award, as finalists in the Melbourne Prize for Music 2016 Outstanding Musicians Award, and as finalists in the 2019 Art Music Awards 'Award for Excellence by an Organisation' category.

PLEXUS is exclusively supported by private donations. For more information, visit [**www.plexuscollective.com**](http://www.plexuscollective.com)

STEFAN CASSOMENOS: Piano

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. He has been performing internationally since the age of 10, and is now established as one of Australia's leading pianists. Cassomenos gave the world premiere of his own *Piano Concerto No 1* with the Adelaide Symphony Orchestra at the age of 16. His concerto repertoire now exceeds thirty works, and has led to engagements with Beethoven Orchestra Bonn, Malta Philharmonic Orchestra, Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, and Melbourne Chamber Orchestra.

In 2013, Cassomenos was a grand finalist and recipient of both the Second Grand Prize and Chamber Music Prize at the International Telekom Beethoven Piano Competition Bonn. He has been a grand finalist and prize winner in various other competitions. Cassomenos has given solo recitals at many international venues and festivals, including Tonhalle Zurich, Gewandhaus Leipzig, Beethoven Festival Bonn, Shanghai Oriental Arts Centre, Bunkamura Orchard Hall Tokyo, and *Junge Stars der Klassik* Kirchheimbolanden. Cassomenos now performs regularly in Australia, Germany and the UK.

Cassomenos' compositions are commissioned and performed in Australia and overseas. His music has been performed by many ensembles including Melbourne Symphony Orchestra and Adelaide Symphony Orchestra. His new chamber opera *Herodias* was commissioned by Victorian Opera, and will be premiered as part of their 2021 season.

Cassomenos is active as an artistic director of various festivals, projects and collaborations. He is a founding member of chamber ensemble PLEXUS, which since launching in 2014 has commissioned and premiered over 110 new works. Cassomenos is joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro.

Cassomenos is generously supported by Kawai Australia.

MONICA CURRO: Violin

Violinist Monica Curro has been Assistant Principal 2nd Violin of the Melbourne Symphony Orchestra since 1998, and was previously a core member of the Australian Chamber Orchestra. She has played with the Australian World Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, and has performed as Guest Concertmaster of West Australian Symphony Orchestra and Auckland Chamber Orchestra.

In 2009, Monica was invited as the only Australian to play in the World Orchestra for Peace, and has since joined them regularly for concerts around the world. Monica has appeared as soloist with Melbourne Symphony Orchestra, and in 2012 premiered Stefan Cassomenos' Double Violin Concerto, with her sister Sarah.

Monica was a member of the Board of Directors of the Australian Youth Orchestra for 9 years. She has tutored regularly for AYO, and has taught at various tertiary institutions. In 2016, Monica was the Director of the AYO's Smalley Chamber Orchestra. Also in that year, she directed MSO's outreach program in Yogyakarta, Indonesia.

Monica is currently joint Artistic Director of the Port Fairy Spring Music Festival, with pianist and composer Stefan Cassomenos. Monica is also Artistic Director of the annual Women in Music Festival, in Melbourne.

Monica is sought after as a public speaker, giving regular pre-concert talks and conversations for major concert presenters, as well as keynote addresses at universities and educational organisations.

Monica is a founding member of acclaimed ensemble PLEXUS, which since launching in 2014 has commissioned and premiered more than 110 new works.

PHILIP ARKINSTALL: Clarinet

Philip has been the Associate Principal Clarinet of Melbourne Symphony Orchestra since 2009, and was principal with the Malaysian Philharmonic for 11 years before that. After completing his Bachelor of Music at the Sydney Conservatorium under Peter Jenkin, he went on to win the ABC Young Performers Award in 1997 playing the Françaix Concerto with the Sydney Symphony Orchestra, and was the 2MBS radio performer of the year in 1996. Philip has appeared both as soloist and guest principal with all the major Australian symphony orchestras, and was a frequent soloist with the Malaysian Philharmonic during his tenure there. His playing has been reviewed as "mellifluous, engaging and assured".

Philip's first love however is chamber music, and he has collaborated with some of the world's finest musicians and ensembles in that realm. These include the Australian Chamber Orchestra, Melbourne Chamber Orchestra, Goldner Quartet, Eggner Trio, Auer Quartet, Wilma and Friends, and Australia Ensemble, as well as many contemporary ensembles including Arcko, Alpha Ensemble, and Australysis. He is a founding member of the Melbourne Ensemble. Since 2012 he has appeared regularly with and toured South America and Europe with the sensational Camerata Bern of Switzerland under the leadership of Antje Weithaas.

Philip is founding member of PLEXUS, a trio with violinist Monica Curro and pianist Stefan Cassomenos, which has commissioned and given world premieres across Australia of over 110 new works.

Philip has given masterclasses across Asia under the MPO umbrella, in South America for Camerata Bern, and throughout Australia.



PROGRAMME

12th, 13th, 14th October, 1990.

CONCERT 1

A RECITAL OF GERMAN ROMANTIC MUSIC

Sunday 14 October
3.30 p.m. - 4.30 p.m.
in the Lecture Hall (Sackville St.)

Six songs to poems by Christian Gellert, Op. 48

Ludwig Van Beethoven
(1770 - 1827)

1. Bitten
2. Die Liebe des Nachsten
3. Vom Tode
4. Die Ehre Gottes aus der Natur
5. Gottes Macht und Vorsehung
6. Busslied

Written in 1803, these songs comprise a unified group of songs to religious texts. These poems, which C.P.E. Bach had already set half a century earlier, inspired Beethoven to his first real expression, in song, of the spiritual aspect of nature.

Two Songs for Contralto, Viola and Piano, Op. 91

Johannes Brahms
(1833 - 1887)

1. Gestillte Sehnsucht
2. Geistliches Wiegenlied

The two songs were probably composed in 1884. Both are quiet *andantes* with a resigned, autumnal mood associated with the older Brahms. The poem of the first song is by Rueckert; the text of the second is a version by Geibel, found in the 'Spanisches Liederbuch', of a poem by Lope de Vega. It also makes use of the traditional German carol 'Joseph, lieber Joseph mein' which is played by the viola.

Frauenliebe und Leben, Op. 42

Robert Schumann
(1810 - 1856)

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen

PORT FAIRY SPRING MUSIC FESTIVAL

PATRON
LAURIS ELMS
AM, OBE

CHAIRMAN
EDA RITCHIE

FESTIVAL DIRECTOR
MICHAEL EASTON

ARTISTIC DIRECTORS
MARCO van PAGEE
LEN VORSTER

COMMITTEE
JAMES TIPPETT
ROBERT TOWLER
MARGOT WOODS

"Good Music, Good Nutrition, for a better life."

3. Ich kann's nicht fassen
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Suesser Freund, du blickest
7. An meinem Herzen
8. Nun hast du mir den ersten Schmerz getan

The song cycle was composed in 1840, shortly before Schumann's marriage to Clara Wieck. Only two months earlier he had completed 'Liederkreis' and 'Dichterliebe'.

Chamisso's cycle of nine poems, of which Schumann set the first eight, tells of love, marriage, motherhood and widowhood of the woman who sings them. As in 'Dichterliebe' the piano concludes the cycle with wistful echoes of what has gone before.

Fantasiestücke for Clarinet and Piano, Op. 73 Robert Schumann (1810 - 1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Written in 1849, these pieces originally appeared with the heading 'Soireestücke für Clarinette und Pianoforte'. They may also be performed by violin or cello. Here, Schumann is portrayed as the quintessential Romantic figure; the three pieces develop from a gentle and introvert mood to an exuberant and dynamic climax.

Three Songs

Richard Strauss
(1864 - 1949)

Allerseelen Op. 10, No. 8
Nichts Op. 10, No. 2
Zueignung Op. 10, No. 1

The eight songs, Opus 10, with texts by Herman von Gilm were written in 1885, and certainly contain some of Strauss' best known songs.

In 'Allerseelen' the spirit set free by All Souls' Day addresses his still-living beloved. And the concert, and the festival, concludes with 'Zueignung', a rhapsodic expression of love which is a splendid romantic gesture of the kind that came easily to the composer.

LAURIS ELMS
DEBORAH de GRAAFF
MARCO van PAGEE
LEN VORSTER

- CONTRALTO
- CLARINET
- VIOLA
- PIANO

LAURIS ELMS AM, OBE



Contralto Lauris Elms is regarded as one of Australia's most distinguished operatic and concert singers having made many successful appearances both here and overseas. A scholarship took her to Paris to study with Dominique Modesti and two years later she won a prize in the Geneva International Competition. Following a Covent Garden debut in Verdi's "A MASKED BALL", she was engaged to sing in Gielgud's production of Berlioz's "THE TROJANS" conducted by Kubelik, and made numerous appearances with Joan Sutherland including the renowned Sutherland/Williamson tour. Over the years, Miss Elms has performed with such celebrated conductors as Kempe, Pritchard, Leppard, Sanderling, van Otterloo, Downes, Mehta, Sir Charles Mackerras and Sir Charles Groves.

Since returning to Australia, Lauris Elms has won acclaim for her many superb performances for the ABC, Musica Viva, and The Australian Opera as well as the various state opera companies. She has also made highly successful tours of Korea, Canada, New Zealand and China. Her opera roles include "IL TROVATORE", "DON CARLOS", "AIDA", "LA CLEMENZE DI TITO", "THE RAPE OF LUCRETIA", "IL TRITICO", "ORFEO", "JULIUS CAESAR", "CARMEN" and "THE TROJANS".

In 1975, with Geoffrey Parsons, she gave the inaugural concert of the National Lieder Society of Australia. She has recorded Lieder with Geoffrey Parsons for the ABC, while other recordings include the original "PETER GRIMES" of Decca under the baton of composer Benjamin Britten, baroque operas with Bonyngne and Sutherland, and for the ABC, Elgar's "SEA PICTURES" and a recital of operatic arias.

For her services to music in Australia, Lauris Elms has been awarded the O.B.E., the A.M. and an Honorary Doctorate in Music (University of Sydney).

MARCO van PAGEE



Marco was born in Middelburg, the Netherlands. Studied at the Royal Conservatorium in the Hague; violin with Davina van Wely and viola with Jurgen Kussmaul. Principal violinist with the Netherlands Radio Chamber Orchestra and founder of 'Forensenquintet'.

In Australia, principal violinist with the Elizabethan Theatre Trust Melbourne Orchestra; joined the international chambermusic group *Ensemble 1* in 1977 and toured with them throughout the world. He has made radio recordings, given recitals and solo concerts in Europe and Australia. Records by Deutsche Grammophon Gesellschaft, Grevillea Records, Australia and World Record Club.

He is founding member of Rantos Collegium.

DEBORAH de GRAAFF



Deborah de Graaff is the 1983 winner of the ABC's Instrumental and Vocal Competition State and Commonwealth Finals. Deborah appeared performing the Clarinet Concerto of Jean Francaix with the Sydney Symphony Orchestra and the Western Australian Symphony Orchestra.

After studying clarinet with Donald Westlake and John St. George, Deborah graduated with a high distinction in the Bachelor of Music Degree at the N.S.W. State Conservatorium of Music. She has participated in International Congresses overseas and represented Australia in Competitions in Munich and London. In 1987, Deborah was awarded a Queen Elizabeth II Silver Jubilee Scholarship.

While working orchestrally with the famed Australian Youth and Sydney Symphony Orchestras she extends her playing career into chamber music.

Recently, Deborah has recorded the Francaix Clarinet Quintet for the ABC, numerous live broadcasts for the Broadwalk and In Tempo ABC radio series and made chamber music, recital and concerto appearances.

Deborah is also recognised as a gifted and innovative teacher and the success of her students, and her work with young musicians and tutoring of ensembles, has been enthusiastically received.

She has been the Secretary of Musicians for World Peace Inc., with concerts featuring flautist James Galway and violinists Igor and Valerie Oistrakh.

Deborah records for both the ABC and 2MBS FM radio and has appeared on film and television on several occasions. A record has been made of her work as founding member of the Amadeus Wind Players and another solo album featuring Deborah de Graaff with David Miller at the piano has recently been completed.

Deborah performs on the revolutionary new Buffet *Elite* Clarinet.

LEN VORSTER



Len Vorster after completing post-graduate studies with Lamar Crowson moved to Australia in 1983 and has since established himself as a leading accompanist. He has worked with many Australian and International artists for major festivals and recitals and is frequently heard on ABC FM in both studio and live concert broadcasts of solo and chamber repertoire. Most recently he has recorded Ravel's 'Valse nobles et sentimentales'.

He was selected to perform at the welcoming ceremony for Olivier Messiaen; he has performed in two Melbourne Spoleto Festivals and has toured Australia with leading British flautist, Trevor Wye, and cellist, Penelope Lynex.

He particularly enjoys working with singers and has performed with Lauris Elms, Rita Hunter, Deborah Riedel, Peter Coleman-Wright and Ian Cousins.

He has been the pianist for several ABC FM vocal series, including "English Eccentrics", "Les Six", "Twentieth Century Voice", and in 1985, a six-part series on English song presented by the British author and composer, Michael Hurd.

An active promoter of new Music in Australia, Len Vorster presented the Poulenc-Cocoteau opera: *La Voix Humaine* and three operas by Michael Easton for ABC FM at the Victorian Arts Centre. His work with instrumentalists includes a regular duo with Frederick Shade; performances with Dutch violinist Christian Bor, American violinist James Buswell and American Flautist, Benita Boyd; and a number of commercial recordings in both classical and light music.

He presents a number of concerts including the highly successful series, 'Celebrations' which were broadcast nationally on ABC FM in 1989; this year, a new series is being presented at the Victorian Arts Centre.

Len Vorster is house editor of Allans Publishing and on the staff of the Melba Memorial Conservatorium.

INTRODUCTION

The Port Fairy Spring Music Festival Committee are proud to present the program which is described in this booklet. We are grateful to all our sponsors for making it possible and for the support of the Port Fairy Borough Council.

The aim of the Festival is to provide high quality musical entertainment for people in Port Fairy and district with particular emphasis on the joy of music for young people. Many of the performers are young and the children's opera, "The Musicians of Bremen" will be educational and good fun for children.

All the music which has been chosen is easy to listen to and should cater for many tastes. With the exception of the Gala Orchestral Concert which is longer, the performances will last for about one hour. It is mostly light classical music and jazz.

We hope that the Spring Music Festival will become an annual event which will compliment the Folk Festival which is held in the Autumn. The music will be broadcast over ABC FM so Port Fairy will be widely promoted throughout the State. We want to build a reputation for a well organised, enjoyable Festival which brings a focus to activities in Port Fairy at a usually quiet time of year.

We hope you enjoy the weekend.

Eda Ritchie

Eda Ritchie
Chairman

MICHAEL EASTON



Michael Easton was born in the U.K. and educated at Alleynes School and later at the Royal Academy of Music.

A student of Lennox Berkeley he learnt to write music with strong lines, harmonic inventiveness within a tonal framework and music in a range of styles. He has, amongst other things, produced 7 operas, a huge choral symphony dedicated to those Australians who fell at Gallipoli, a major work celebrating Australia's Bi centenary, concerti and instrumental music and music for T.V., film and radio.

He is an accomplished pianist and is well known for his two piano performances with Len Vorster.

He is Director of the Port Fairy Festival and runs the annual Sidney Myer Free Concerts in Melbourne.

He migrated to Australia in 1982 to work with Allans Publishing and maintains a strong link with the British publisher, Novello and Co.

He is music critic of the Sunday Herald and presents numerous pre concert and radio talks. In his spare time he plays jazz, writes song lyrics, short stories and walks his dog in Port Fairy.

"Good Music, Good Nutrition, for a better life."



ABOUT THE MUSIC

LUDWIG VAN BEETHOVEN Six Songs to Poems by Christian Gellert, Op 48

- I. Bitten**
- II. Die Liebe des Nächsten**
- III. Vom Tode**
- IV. Die Ehre Gottes aus der Natur**
- V. Gottes Macht und Vorsehung**
- VI. Busslied**

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JOHANNES BRAHMS Two Songs for Contralto, Viola and Piano, Op 91

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These two songs were probably composed in 1884. Both are quiet andantes with a resigned, autumnal mood associated with the older Brahms. The poem of the first song is by Rückert; the text of the second is a version by Geibel, found in the 'Spanisches Liederbuch', of a poem by Lope de Vega. It also makes use of the traditional German carol 'Joseph, lieber Joseph mein' which is played by the viola.

ROBERT SCHUMANN Frauenliebe und Leben, Op 42

- I. Seit ich ihn gesehen**
- II. Er, der Herrlichste von allen**
- III. Ich kann's nicht fassen, nicht glauben**
- IV. Du Ring an meinem Finger**
- V. Helft mir, ihr Schwestern**
- VI. Süßer Freund, du blickest mich verwundert an**
- VII. An meinem Herzen, an meiner Brust**
- VIII. Nun hast du mir den ersten Schmerz getan**

The song cycle was composed in 1840, shortly before Schumann's marriage to Clara Wieck. Only two months earlier he had completed 'Liederkreis' and 'Dichterliebe'.

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ROBERT SCHUMANN Fantasiestücke for Clarinet and Piano, Op 73

- I. Zart und mit Ausdruck**
- II. Lebhaft, leicht**
- III. Rasch und mit Feuer**

Written in 1849, these pieces originally appeared with the heading 'Soireestücke für Klarinette und Piano'. They may also be performed by violin or cello. Here, Schumann is portrayed as the quintessential Romantic figure; the three pieces develop from a gentle and introvert mood to an exuberant and dynamic climax.

RICHARD STRAUSS Three Songs

- Op 10 No 8. Allerseelen**
- Op 10 No 2. Nichts**
- Op 10 No 1. Zueignung**

The eight songs, Opus 10, with texts by Herman von Gilm were written in 1885, and certainly contain some of Strauss' best known songs.

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– Programme Notes by Michael Easton & Len Vorster, 1990

TEXTS & TRANSLATIONS

LUDWIG VAN BEETHOVEN Six Songs to Poems by Christian Gellert, Op 48

Bitten

Gott, deine Güte reicht so weit,
So weit die Wolken gehen;
Du krönst uns mit Barmherzigkeit
Und eilst, uns beizustehen.
Herr! Meine Burg, mein Fels, mein Hort,
Vernimm mein Flehn, merk auf mein Wort;
Denn ich will vor dir beten!

Die Liebe des Nächsten

So jemand spricht: Ich liebe Gott!
Und hasst doch seine Brüder,
Der treibt mit Gottes Wahrheit Spott
Und reisst sie ganz darnieder.
Gott ist die Lieb', und will, dass ich
Den Nächsten liebe, gleich als mich.

Vom Tode

Meine Lebenszeit verstreicht,
Stündlich eil' ich zu dem Grabe;
Und was ist's, das ich vielleicht,
Das ich noch zu leben habe?
Denk, o Mensch, an deinen Tod!
Säume nicht, denn eins ist Noth!

Die Ehre Gottes aus der Natur

Die Himmel rühmen des Ewigen Ehre;
Ihr Schall pflanzt seinen Namen fort.
Ihn rühmt der Erdkreis, ihn preisen die Meere;
Vernimm, o Mensch, ihr göttlich Wort!
Wer trägt der Himmel unzählbare Sterne?
Wer führt die Sonn aus ihrem Zelt?
Sie kommt und leuchtet und lacht uns von ferne
Und läuft den Weg gleich als ein Held.

Gottes Macht und Vorsehung

Gott ist mein Lied!
Er ist der Gott der Stärke;
Hehr ist sein Nam' und gross sind seine
Werke, Und alle Himmel sein Gebiet.

Busslied

An dir allein, an dir hab ich gesündigt,
Und übel oft vor dir getan.
Du siehst die Schuld, die mir den Fluch verkündigt;
Sieh, Gott, auch meinen Jammer an.

Plea

God, your goodness knows no bounds,
As far as the floating clouds;
You crown us with compassion
And hurry to stand by our side.
Lord, my fortress, my rock, my shield,
Listen to my plea, hear my words;
Then I will pray to you!

The Love of One's Neighbour

If a man says 'I love God'
But hates his brother,
He is ridiculing the word of God
And utterly mocks it.
God is Love, and his will is for me
To love my neighbour as myself.

Of Death

My life is coming to an end,
And every passing hour, I near the grave;
And what is left for me,
that I may have yet to live?
Contemplate, O man, your death!
Don't delay – that is the most important thing!

God's Glory in Nature

The heavens sing God's eternal glory;
Their sound carries forth his name.
The earth reveres him, the seas praise him;
Hear, O Man, their divine word!
Who carries the Heavens' innumerable stars?
Who leads the sun from its enclosure?
It comes and shines and smiles on us from afar
And runs its course like a hero.

God's Power and Providence

God is my song!
He is the God of strength;
Exalted is his name and great are his works,
And all the Heavens are his domain.

Song of Penitence

Against you alone, I have sinned
And often have done wrong in your sight.
You see the guilt that deserves your wrath;
Behold, God, my suffering too.

Dir ist mein Flehn, mein Seufzen nicht verborgen,
Und meine Tränen sind vor dir.
Ach Gott, mein Gott, wie lange soll ich sorgen?
Wie lang entfernst du dich von mir?

Herr, handle nicht mit mir nach meinen Sünden,
Vergilt mir nicht nach meiner Schuld.
Ich suche dich, lass mich dein Antlitz finden,
Du Gott der Langmut und Geduld.

Früh wollst du mich mit deiner Gnade füllen,
Gott, Vater der Barmherzigkeit.
Erfreue mich um deines Namens willen,
Du bist mein Gott, der gern erfreut.

Lass deinen Weg mich wieder freudig wallen
Und lehre mich dein heilig Recht
Mich täglich tun nach deinem Wohlgefallen;
Du bist mein Gott, ich bin dein Knecht.

Herr, eile du, mein Schutz, mir beizustehen,
Und leite mich auf ebner Bahn
Er hört mein Schrei'n, der Herr erhört mein Flehen
Und nimmt sich meiner Seele an.

Christian Gellert

I do not hide from you my pleas and sighs,
And my tears are within your sight.
Ah, God, my God, how long should I suffer?
How long will you be away from me?

Lord, do not deal with me in accordance with my sins;
Do not punish me according to my guilt.
I am in search of you: let me gaze upon your face,
O God of forbearance and patience.

May you embrace me with your grace,
God, father of mercy.
I rejoice for your name's sake;
You are my God, who provides comfort gladly.

Let me follow your path in happiness once again,
And teach me your divine law;
so that I may toil daily according to your will;
You are my God, I am your servant.

Lord, hurry, my protector, to my aid,
And lead me on the path of righteousness.
He hears my cries, the Lord responds to my prayer
And takes care of my soul.

Translation: Stefan Cassomenos

JOHANNES BRAHMS Two Songs for Contralto, Viola and Piano, Op 91

Gestillte Sehnsucht

In goldnen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.
Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft ihr ein?
Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

– Friedrich Rückert

Assuaged longing

Bathed in golden evening light,
How solemnly the forests stand!
The evening winds mingle softly
With the soft voices of the birds.
What do the winds, the birds whisper?
They whisper the world to sleep.
But you, my desires, ever stirring
In my heart without respite!
You, my longing, that agitates my breast –
When will you rest, when will you sleep?
The winds and the birds whisper,
But when will you, yearning desires, slumber?
Ah! when my spirit no longer hastens
On wings of dreams into golden distances,
When my eyes no longer dwell yearningly
On eternally remote stars;
Then shall the winds, the birds whisper
My life – and my longing – to sleep.

Translation: Richard Stokes

Geistliches Wiegenlied

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.
Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis' und lind;
Stillet die Wipfel!
Es schlummert mein Kind.
Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd' er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.
Grimmige Kälte
Sauset hernieder,
Womit nur deck' ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein Kind.

– Emanuel Geibel

A sacred cradle-song

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the tree-tops!
My child is sleeping.
You palms of Bethlehem
In the raging wind,
Why do you bluster
So angrily today!
O roar not so!
Be still, lean
Calmly and gently over us;
Silence the tree-tops!
My child is sleeping.
The heavenly babe
Suffers distress,
Oh, how weary He has grown
With the sorrows of this world.
Ah, now that in sleep
His pains
Are gently eased,
Silence the treetops!
My child is sleeping.
Fierce cold
Blows down on us,
With what shall I cover
My little child's limbs?
O all you angels,
Who wing your way
On the winds,
Silence the tree-tops!
My child is sleeping.

Translation: Richard Stokes

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ROBERT SCHUMANN Frauenliebe und Leben, Op 42

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.
Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.
So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.
Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.
Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Since first seeing him

Since first seeing him,
I think I am blind,
Wherever I look,
Him only I see;
As in a waking dream
His image hovers before me,
Rising out of deepest darkness
Ever more brightly.
All else is dark and pale
Around me,
My sisters' games
I no more long to share,
I would rather weep
Quietly in my room;
Since first seeing him,
I think I am blind.

He, the most wonderful of all

He, the most wonderful of all,
How gentle and loving he is!
Sweet lips, bright eyes,
A clear mind and firm resolve.
Just as there in the deep-blue distance
That star gleams bright and brilliant,
So does he shine in my sky,
Bright and brilliant, distant and sublime.
Wander, wander on your way,
Just to gaze on your radiance,
Just to gaze on in humility,
To be but blissful and sad!
Do not heed my silent prayer,
Uttered for your happiness alone,
You shall never know me, lowly as I am,
You noble star of splendour!
Only the worthiest woman of all
May your choice elate,
And I shall bless that exalted one
Many thousands of times.
Then shall I rejoice and weep,
Blissful, blissful shall I be,
Even if my heart should break,
Break, O heart, what does it matter?

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?
Mir war's, er habe gesprochen:
„Ich bin auf ewig dein“—
Mir war's—ich träume noch immer,
Es kann ja nimmer so sein.
O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.
Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.
Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.
Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.
Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

I cannot grasp it, believe it

I cannot grasp it, believe it,
A dream has beguiled me;
How, from all women, could he
Have exalted and favoured poor me?
He said, I thought,
'I am yours forever',
I was, I thought, still dreaming,
After all, it can never be.
O let me, dreaming, die,
Cradled on his breast;
Let me savour blissful death
In tears of endless joy.

You ring on my finger

You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
To my heart.
I had finished dreaming
Childhood's peaceful dream,
I found myself alone, forlorn
In boundless desolation.
You ring on my finger,
You first taught me,
Opened my eyes
To life's deep eternal worth.
I shall serve him, live for him,
Belong to him wholly,
Yield to him and find
Myself transfigured in his light.
You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
To my heart.

Help me, my sisters

Help me, my sisters,
With my bridal attire,
Serve me today in my joy,
Busily braid
About my brow
The wreath of blossoming myrtle.
When with contentment
And joy in my heart
I lay in my beloved's arms,
He still called,
With longing heart,
Impatiently for this day.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem
Aug ihn empfangе,
Ihn, die Quelle der Freudigkeit.
Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.
Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüss ich mit Wehmut,
Freudig scheidend aus eurer Schar.

Süsser Freund, du blickest

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir!
Wie so bang mein Busen,
Wie so wonnevoll!
Wusst ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.
Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.
Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

Help me, my sisters,
Help me banish
A foolish fearfulness;
So that I with bright eyes
May receive him,
The source of all my joy.
Have you, my love,
Really entered my life,
Do you, O sun, give me your glow?
Let me in reverence,
Let me in humility
Bow before my lord.
Scatter flowers, O sisters,
Scatter flowers before him,
Bring him budding roses.
But you, sisters,
I greet with sadness,
As I joyfully take leave of you.

Sweet friend, you look

Sweet friend, you look
At me in wonder,
You cannot understand
How I can weep;
Let the unfamiliar beauty
Of these moist pearls
Tremble joyfully bright
In my eyes!
How anxious my heart is,
How full of bliss!
If only I knew
How to say it in words;
Come and hide your face
Here against my breast,
For me to whisper you
All my joy.
Do you now understand the tears
That I can weep,
Should you not see them,
Beloved husband?
Stay by my heart,
Feel how it beats,
That I may press you
Closer and closer.
Here by my bed
There is room for the cradle,
Silently hiding
My blissful dream;
The morning shall come
When the dream awakens,
And your likeness
Laughs up at me.

An meinem Herzen, an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab überschwenglich mich geschätzt,
Bin übergücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiss allein,
Was lieben heisst und glücklich sein.
O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel, Du
Du schauest mich an und lächelst dazu!
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.
Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.
Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

– Adelbert von Chamisso

On my heart, at my breast

On my heart, at my breast,
You my delight, my joy!
Happiness is love, love is happiness,
I've always said and say so still.
I thought myself rapturous,
But now am delirious with joy.
Only she who suckles, only she who loves
The child that she nourishes;
Only a mother knows
What it means to love and be happy.
Ah, how I pity the man
Who cannot feel a mother's bliss!
You dear, dear angel, you,
You look at me and you smile!
On my heart, at my breast,
You my delight, my joy!

Now you have caused me my first pain

Now you have caused me my first pain,
But it struck hard,
You sleep, you harsh and pitiless man,
The sleep of death.
The deserted one stares ahead,
The world is void.
I have loved and I have lived,
And now my life is done.
Silently I withdraw into myself,
The veil falls,
There I have you and my lost happiness,
You, my world!

Translation: Richard Stokes

RICHARD STRAUSS Three Songs

Allerseelen

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Asten trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.
Gib mir die Hand, daß ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.
Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm am mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

Nichts

Nennen soll ich, sagt ihr, meine
Königin im Liederreich!
Toren, die ihr seid, ich kenne
Sie am wenigsten von euch.
Fragt mich nach der Augen Farbe,
Fragt mich nach der Stimme Ton,
Fragt nach Gang und Tanz und Haltung,
Ach, und was weiß ich davon.
Ist die Sonne nicht die Quelle
Alles Lebens, alles Licht's
Und was wissen von derselben
Ich, und ihr, und alle? — nichts.

Zueignung

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle, Liebe macht die
Herzen krank,
Habe Dank.
Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.
Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

– Hermann von Gilm

All Souls' Day

Set on the table the fragrant mignonettes,
Bring in the last red asters,
And let us talk of love again
As once in May.
Give me your hand to press in secret,
And if people see, I do not care,
Give me but one of your sweet glances
As once in May.
Each grave today has flowers and is fragrant,
One day each year is devoted to the dead;
Come to my heart and so be mine again,
As once in May.

Nothing

You say I should name
My queen in the realm of song!
Fools that you are, I know
Her least of all of you.
Ask me the colour of her eyes,
Ask me about the sound of her voice,
Ask me about her walk, her dancing, her bearing,
Ah! what do I know of all that.
Is not the sun the source
Of all life, of all light,
And what do we know about it,
I and you and everyone? — nothing.

Dedication

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.
Once, revelling in freedom,
I held The amethyst cup aloft
And you blessed that draught –
Be thanked.
And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.

Translation: Richard Stokes