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The
BRAHMS
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Program #1:

An Unusual Triangle

Johannes Brahms

Clara Schumann (nee Wieck)

Robert Schumann

Told in letters, anecdotes,
and songs by

Mary Lou Sullivan-Delcroix, Soprano

Newton Wayland, Piano

Friday, October 18 1996

8:00 p.m.

Recital Hall

Robert W. Demarec, Jr., Dean

Division of the Arts

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By George S. Kaufman and Marc Connelly

Friday October 11, 1996 8:00 PM
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Indiana University
South Bend

The BRAHMS experience

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We have always loved the music of Brahms, and have also been very much interested in his life and personality. We have decided to do a series of programs which would illuminate his life, not only through his songs, but also through letters to and from his friends and contemporaries. In this first program we focus on his relationship with Clara Schumann, arguably the most intense and meaningful of his life.

Mary Lou Sullivan-Delcroix
Newton Wayland

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The American-born lyric soprano Mary Lou Sullivan-Delcroix, presently a resident of Weisbaden, Germany, got her B.A. and M.A. degrees at New England Conservatory of Music in Boston, Massachusetts, where she studied voice with Frederick Jagel and Lotte Lehman. A DAAD Scholarship (Pulbright Commission) brought her to Germany. After two and a half years under the tutelage of Erna Berger at the Staatliche Hochschule für Musik in Hamburg, she embarked on her career as an opera and concert singer. In roles as varied as the Countess in "Marriage of Figaro", Micaela in "Carmen" and die Kluge in Carl Orff's opera "Die Kluge" she sang at opera houses in Germany, Holland, and Luxembourg, and toured the U.S.A. with the National Opera Company, Boston Opera Players. She received a further degree at Johannes Gutenberg-University Mainz; her thesis was a comparison of the vocal methods of Manuel Garcia and Julius Stockhausen.

She is founder and director of the "Werkstatt für Gesang, Spiel und Sprache" (Workshop for Voice, Acting and Language) in Wiesbaden, Germany, which recently celebrated its tenth anniversary. For the past five years she has conducted master classes at the Villa Mandri in Tuscany, Italy. She has also coached with Magda Olivero in Italy and appeared there at festivals in Barga and Cecina.

Her concert repertoire includes Brahms' Requiem, Beethoven's Ninth Symphony, Mozart's Requiem, Grabmusik and Exultate Jubilate. She recently made a recording of Gounod's Mass of St. Cecilia. She has given numerous song recitals throughout Europe, including Royal Festival Hall, London, Mozarteum, Salzburg, Alte Oper, Frankfurt concentrating on the German Romantic and post Romantic repertory. She has demonstrated a special rapport with the songs of Richard Strauss, Hans Pfitzner, Gustav Mahler, Alexander von Zemlinsky and Alban Berg. Under the direction of Jürgen D. Schürmächler, she appeared most recently in the 'Kameliendame', an experimental Performance Piece based on Verdi's La Traviata. It has just had its third run in Germany, and further performances will occur this season. She has also given a German version of The Brahms Experience in Germany.

Newton Wayland is known throughout the U.S. and

Canada for unusual pops programs which reflect his own wide-ranging musical tastes. The conductor-composer-arranger-pianist began his career with the Boston Symphony Orchestra. After attending Harvard and graduating from the New England Conservatory of Music, he became the orchestra's pianist and harpsichordist, and later, arranger and pianist for Arthur Fiedler and the Boston Pops.

He has also written television music, for PBS's Emmy Award-winning children's show, *Zoom!*, and the respected *Nova* series, among others. He has conducted opera for Associated Artists Opera Company in Boston and the Castle Hill Summer Festival in Ipswich, Massachusetts, and has given chamber music concerts with members of the Boston Symphony. An unabashed fan of musical theater, he was Musical Director and Arranger for the off-Broadway show, *Berlin to Broadway with Kurt Weill*, and edited and resurrected the original orchestration of Gershwin's *Of Thee I Sing* for its revival at Chicago's Grant Park Concert, which he conducted.

Newton Wayland has recorded on the DDG, Polydor, Paramount, RCA, Kapp, Pro-Arte, and Telarc labels. He conducts on the Grammy-winning (1991) P.D.Q. Bach release *Ion Telarc, "Oedipus Tex & Other Choral Calamities"*. His "Pop Go the Beatles" and George Gershwin Plays *Rhapsody in Blue* discs on Pro-Arte broke the top 20 on the Billboard charts. Wayland also recorded "A Touch of Fiedler", a recreation of one of the maestro's signature pops programs; and "Prime Time", a collection of television themes from "The Lone Ranger" to "L.A. Law", recorded with The Houston Symphony, both on Pro-Arte.

A native of Santa Barbara, California, where he resides, Wayland is Principal Pops conductor of the Vancouver (B.C.) Symphony and regular guest conductor for approximately 20 other orchestras in the U.S. and Canada. This summer for the first time he conducted The National Symphony at Wolf Trap.

Ms. Sullivan-Delcroix and Mr. Wayland attended the New England Conservatory of Music in Boston together, and used to perform Lieder recitals in the Boston area.

"Clara Schumann and Johannes Brahms"

The correspondence between Clara Schumann and Johannes Brahms shows that soon after Robert's death the ardor with which Brahms wrote cooled, but the friendship- which had its share of generosity, anger, love, quarrels, and reconciliations- continued.

Clara Schumann and Johannes Brahms discussed money matters such as rents, investments, fees, and honoraria without embarrassment, as between family members. There were other bonds between them: in the early years she was mother, sister, friend, financial advisor and musical colleague to him. She introduced him to compositions, and joined him and (his violinist friend) Joachim in concert tours in northern Germany, lending her prestige to the two younger musicians. She helped Brahms find employment, advised him on financial and musical matters as well as personal problems; she comforted him in his disappointments, glorified in his triumphs.

As much as she loved the music of her husband, one suspects that Clara Schumann admired the music of Brahms even more. She felt that each work was a gift to her.

Almost all he composed Brahms sent to her for comments of criticism and reassurance. Many friends were alienated because of Brahms' famous lack of diplomacy, prickly sensitivity, or uncouth tactlessness. Only Clara Schumann remained a constant. (He wrote to her) on her 73rd birthday: "Permit a poor outsider to tell you today that he thinks of you with the same reverence he always did and from the bottom of his heart wishes you-the dearest of all persons to him-a long life, everything good, and much love. Alas, I am more of an outsider to you than anyone else...But today I must repeat to you once again that you and your husband gave me the most beautiful experience of my life and represent its greatest treasures and its noblest moments."

Clara Schumann's death came on 20 May 1896, Johannes Brahms followed her eleven months later.

By Nancy Reich

from: Brahms and His World

ed. Walter Frisch 1990

Program

Brahms

Des Liebsten Schwur
(the Lover's Vow)
aus dem Bohmischen
(from the Bohemian)

1. Kommt dir Manchmal in den Sinn
(Do You Sometimes Recall)
2. Brauner Bursche
(The Bronzed Young Fellow)
aus dem Zigeunerlieder
(from the Gypsy Songs)

R. Schumann

Widmung
(Dedication)
F.Ruckert

C. Schumann

Am Strand
(On the Shore)
R.Burns

Brahms

Liebestreu
(Love's Faith)
Reinick

Botschaft
(Message)
nach Hafis von Daumer
(from Hafis Collection by Daumer)

1. Ruhe Sussliebchen
(Rest My Dearest)
2. Wie froh und frisch
(How Gay and Clear)
L.Tieck-aus "Schone Magelone")

INTERMISSION

Program continued

Brahms

1. Wie komm ich denn der tur herein?
(How Do I Get in the Door?)
2. Da unten im Tale
(Down in the Valeey)
aus 49 deutsche Volkslieder
(from 49 German Folksongs)

Der Tod, das ist die kuhle Nacht
(Death is the cool night)
Hein

Die Mainacht
(the May Night)
Holty

Wiegenlied
(Cradle Song)
aus Des Knabenwunderhorn.
und Georg Scherer
(From The Youth's Magic Horn,
and George Scherer)

Mein Lieb ist grun
(My love is green)
F. Schumann

Wie bist du, mein Konigin
(How delightful you are, My Queen)
nach Hafis von Daumer
(from Hafis Collection by Daumer)

Von ewiger Lieb
(Of Everlasting Love)
Haupt-aus dem Wendisch
(Haupt-from the Wendish)

YEAR	ROBERT SCHUMANN	CLARA SCHUMANN (nee Wieck)	JOHANNES BRAHMS	OTHER
1810	Born, Zwickau			Chopin born Beethoven: 40 yrs. old Mendelssohn: 1 yr. old Schubert: 13 yrs. old
1811			1811	Liszt born 1st Schubert Lieder
1812			1812	Beethoven: Sym. 7, 8 Napoleon retreats from Moscow
1813			1813	Verdi, Wagner born
1815			1815	Metronome invented Battle of Waterloo
1816			1816	<i>Barber of Seville</i>
1819	Attempts at composition	Born, Leipzig	1819	Offenbach born
1822	Recital at Lyceum			
1823			1823	Beethoven: Sym. 9
1824		Mother leaves home Begins musical education with father		
1825			1825	Joh. Strauss II born
1826	Sister Emilie commits suicide Father dies			
1827			1827	Beethoven dies
1828	Arrives Leipzig to study with F. Wieck (Clara's father)	Plays at Gewandhaus	1828	Schubert dies
1830	Boards with Wiecks	Private concert in Dresden		First Railroad built
1832	Injures hand; plays with Wieck children	Local concert tours		
1833				Born, Hamburg
1835	Begins courtship of Clara Wieck.....		1835	Saint-Saens born
1837	Secret engagement to Clara			
1838			1838	Bizet born
1839	Begins legal actions against F. Wieck, to force him to let R. and C. marry			Begins study with father
1840	Marriage of R. Schumann and C. Wieck..... "Widmung"	"Am Strand"	1840	Tchaikovsky born
1841	Birth of daughter Marie		1841	Saxophone invented Dvorak born
1843	Birth of daughter Elise		1843	Grieg born
1844	Family moves to Dresden		1844	Rimsky-Korsakov born
1845	Birth of daughter Julie		1845	Faure born
1846	Birth of son Emil			Studies piano with Marxsen
1847	Death of Emil	Performs R.'s Pno Concerto		Hamburg
	Nervous complaint worsens			1st public concert
				Mendelssohn dies

YEAR	ROBERT SCHUMANN	CLARA SCHUMANN	JOHANNES BRAHMS	OTHER
1848	Birth of Ludwig			1st solo concert
	"Album für die Jugend"			
1849	Much composition; birth of Ferdinand ...			2nd public concert
1850	Concert tours with Clara			Chopin dies
				Meets Remenyi; sends manuscripts to R.S., which are returned unopened
1851	Birth of Eugenie	Concerts, teaching		
1852	"Bunte Blätter"	Miscarriage		Pno. Sonata in F#Min, Op. 2
1853	Dismissed from conducting post in Dusseldorf	Concert tour: Holland		Concert tour with Remenyi Meets Joachim; meets Liszt
	Auditory delusions			
	Brahms comes to Dusseldorf in September, and meets the Schumanns			
	R.S. writes article about Brahms in NEUE ZEITSCHRIFT			Meets Berlioz
		Variations on Theme by R. Schumann, Op. 20		Pno. Sonata #1 in C, Op. 1 "Liebestreu"
1854	Attempts suicide; birth of Felix			Hurries to Dusseldorf
	Enters hospital	Begins concert tours		Variations on Theme by R. Schumann, Op. 9
	Writes Brahms about his Variations, Op. 9			Humperdinck born Janacek born Pno. Sonata #3 in F Min, Op. 5
1855	Condition worsens	Concert tours: Jan.-July, Oct.-Dec.		Remains in Dusseldorf; Takes care of kids
1856	Visited by Brahms	Sees R.S. for 1st time in 2 1/2 yrs.		Performs Beethoven, Mozart Pno. Concerti
	Dies, July 29	Concert tours: Oct.-Dec.		Liszt: Hung. Rhapsodies Moves to Hamburg
				Berlioz: 53 yrs. Bizet: 18 yrs. Brahms: 23 yrs. Dvorak: 15 yrs. Liszt: 45 yrs. Wagner: 43 yrs.
1857		Moves to Berlin		
1858		Concert tours		Pno. Concerto #1 in D Min, Op. 15 Folk Song arrangements for Clara's children
1859				Piano Concerto #1 fails Origin of the Species
1861		Visits Brahms in Hamburg		(Darwin)
				Forms Ladies' Choir in Hamburg
				Handel Variations
1862				Plays R.S. Pno. Concerto
				Bismarck becomes Prussian Chancellor
1863		1st summer in Baden-Baden		Meets Wagner: 50 yrs. old
1864				Alice in Wonderland (Carroll)
1865				Mother dies "Ruhe, Süßliebchen" "Wie froh und frisch" "Wie bist du, meine Königin"
1866				Piano Quintet, Op. 34 Christian Science founded (Mary Baker Eddy)

YEAR	CLARA SCHUMANN	JOHANNES BRAHMS	OTHER
1867		Walking tour with father Ein Deutsches Requiem	The Blue Danube
1868		"Botschaft", "Die Mainacht", "Von ewiger Liebe", "Wiegenlied"	
1869	Marriage of Julie		Suez Canal; American Transcontinental Railroad Franco-Prussian War
1870	Ludwig pronounced incurably ill; Ferdinand serves in the Army		
1871		Settles in Vienna	<i>Aida</i> ; <i>The Descent of Man</i> (Verdi; Darwin)
1872	Death of mother; death of Julie	Death of father	<i>Middlemarch</i> (Eliot)
1873	Father dies	Haydn Variations, Op. 56a	
1874		Meets Georg Henschel "Meine Liebe ist grün"	<i>Boris Godunov</i> Pictures at an Exhibition (Mussorgsky)
			<i>Die Fledermaus</i> (Strauss, Jr.)
1875		Award to Dvorak, encourages him	<i>Carmen</i> ; <i>Anna Karenina</i> (Bizet; Tolstoy)
1876		Sym. #1 in C Min, Op. 68	1st Bayreuth Festival Telephone invented Tom Sawyer (Twain)
1877	Elise marries; Clara begins editing R. Schumann's works	"Des Liebsten Schwur" Sym. #2 in D, Op. 73	<i>Parsifal</i> ; <i>Samson and Delilah</i> (Wagner; Saint-Saens) Edison invents phonograph
1878	Resettles in Frankfurt 50th Jubilee Concert	Bulow coins the phrase: "Bach, Beethoven, Brahms"	
		Violin Concerto, Op. 77, dedicated to Joachim	
1879	Death of Felix	Concert tour with Joachim Piano Pieces, Op. 76 Hugo Wolf seeks support; Brahms suggests he study counterpoint Violin Sonata in G, Op. 78 Attends opening of Schumann Memorial at Bonn; 1st summer at Ischl (summer residence of Emperor) Meets Johann Strauss, Jr.	<i>Eugene Onegin</i> ; <i>The Doll's House</i> (Tchaikovsky; Ibsen) <i>The Brothers Karamazov</i> (Dostoyevsky)
1881		Academic Festival Overture, Op. 80 Italian trip with Billoth Piano Concerto in Bb, Op. 83	<i>Tales of Hoffman</i> (Offenbach) Panama Canal built
1883	Begins work as Editor of Instructive Edition of R. S.'s Pno works	Celebration of 50th birthday Emotional relationship with Hermine Spies (mezzosoprano) Symphony #3 in F, Op. 90	Metropolitan Opera opens
1885	Death of Alwin	Settles into later life pattern Symphony #4 in E Min, Op. 98	<i>The Mikado</i> (Gilbert & Sullivan) Brooklyn Bridge Built

YEAR	CLARA SCHUMANN	JOHANNES BRAHMS	OTHER
1886		"Der Tod, das ist die kühle Nacht" Hears R. Strauss' Symphony; tells him to simplify, study Schubert Dances Frau Truxa becomes housekeeper for the rest of his life	Statue of Liberty unveiled
1887	Ferdinand hospitalized; Clara assumes responsibility for his 6 children	Meets 25 yr. old Debussy <i>Zigeunerlieder</i> Double Concerto in A Min, Op. 102	<i>Otello</i> (Verdi)
1888	Final concert tour to England; 60th Jubilee	Meets Tchaikovsky and Grieg Italy with Widmann Violin Sonata in D Min, Op. 108	<i>Scheherazade</i> (Rimsky-Korsakov) Gymnopedies (Satie) <i>Tchaikovsky Sym. #5</i> "Sunflowers" (Van Gogh)
1889		Awarded Freedom of Hamburg; great honor (Bismarck awarded same)	Don Juan (Strauss) The Thinker (Rodin) Mahler Sym. #1 Eiffel Tower completed
1891	Final public concert Death of Ferdinand	Writes his Will; enthusiastically attends Mahler's performance of <i>Don Giovanni</i>	<i>Adventures of Sherlock Holmes</i> (Conan Doyle)
1892		Clarinet Quintet in B Minor Deaths of Elizabeth von Herzogenberg and Brahms' sister Elise	Prelude a l'apres-midi d'un Faune (Debussy) <i>I Pagliacci</i> (Leoncavallo)
1893		Billoth, von Bulow, Hermine Spies die Works on R. Schumann edition	<i>Hansel & Gretel</i> ; <i>Manon Lescaut</i> (Humperdinck; Puccini) <i>Falstaff</i> ; <i>Red Badge of Courage</i> (Verdi; Crane)
1894		Piano Pieces, Op. 118, 119 49 German Folksongs	New World Symphony (Dvorak) <i>The Jungle Book</i> ; <i>Candida</i> (Kipling; Shaw)
1895		Two Clarinet Sonatas, Op. 120 Last Viennese concert as conductor	Nicholas II crowned Czar of Russia Till Eulenspiegel (R. Strauss) Roentgen discovers X-rays
1896	Suffers stroke; dies May 20	Berlin: last public appearance as conductor Decline in health and appearance Four Serious Songs	<i>La Boheme</i> (Puccini)
1897		Last public appearance at a concert: heartfelt applause Dies of cancer of the liver, as did his father	Don Quixote (R. Strauss) Queen Victoria's Diamond Jubilee
1899	Death of Ludwig		Pavane for a Dead Princess (Ravel) Verkiarte Nacht (Schoenberg)
1902		Chorale Preludes, Op. 122, performed	
1928	Death of Elise		
1929	Death of Marie		
1938	Death of Eugene		

DIE LIEBSTE SCHWUR

op. 69 Nr. 4.
aus dem Bohemischen
(Nachdichtung: Josef Wenzig)

Es schmolte mein Vater nicht wach und im Schlaf,
So sag' ich ihm, wen ich Ganerlein traf.
Und schmolte nur, Vater, und schmolte nur fort,
Ich traf den Geliebten im Ganerlein dort,
auf den Geliebten im Ganerlein dort.

Es zuckte mein Vater nicht wieder sich ab,
so sag' ich ihm, was der Geliebte mir gab
Und zuckte nur, Vater, mein Vaterchen du,
Er gab mir ein Küsschen und eines dazu,
gab mir ein Küsschen und eines dazu.

Es klang dem Vater nicht staunend das Ohr,
So sag' ich ihm, was der Geliebte mir schwor.
Und staune nur, Vater, und staune noch mehr,
Du gibst mich doch einmal mit Freuden noch her,
gibst mich doch einmal mit Freuden noch her

Mir schwor der Geliebte so fest und gewiss,
Bevor er aus meiner Umarmung sich riss:
Ich hatte am längsten zu Hause gestaut,
Bis hartig im Felde die Weizenmat kehrt,
hartig im Felde die Weizenmat kehrt.

KOMMT DIR MANCHMAL IN DEN SINN
Ziegenlied — op. 103 Nr. 7

Kommt dir manchmal in den Sinn,
Mein süßes Lieb,
Wie du einst mit heiligem Eide mir gelobt?
(Wiederholen)

Tausch' mich nicht, verlass mich nicht,
Du weisst nicht, wie lieb ich dich hab,
Lieb du mich wie ich dich,
Dann strömt Gottes Huld auf dich herab!
(Wiederholen)

BRÄUNER BURSCH
Ziegenlied — op. 103 Nr. 5

Bräuner Bursche führt zum Tanz
Sein hübschig schönes Kind,
Schlägt die Sporen keck zusammen,
Czardas Melodie beginnt,
Küsst und herzt sein süßes Täubchen,
Dreht sie, führt sie, parfürt und springt,
Wirft drei blankte Silberguldern
Auf das Cymbal, dass es kling!
(Wiederholen)

THE LOVER'S VOW

op. 69 no. 4
Bohemian poem
(free German translation by Wenzig)

If it wouldn't make my father sulk awake and asleep,
I would tell him whom I met in the garden.
Well sulk, Father, and go on milking,
I met my sweetheart out there in the garden,
met my sweetheart out there in the garden.

Oh, and if my father wouldn't make another fuss,
I would tell him what my sweetheart gave me.
Well, make a fuss, Father, little old Daddy,
He gave me a kiss, and then another,
gave me a kiss, and then another.

And if father's ears wouldn't ring with surprise,
I would tell him what my sweetheart promised me.
Well be surprised, Father, and then even more:
But you'll be happy to give me away eventually,
you'll be happy to give me away eventually.

My sweetheart promised me so firmly and surely,
Before he tore himself from my embrace,
I'd prefer not to go home
Until the wheat sprouts merrily in the field,
the wheat sprouts merrily in the field.

DO YOU SOMETIMES RECALL
Gypsy Song — op. 103 No. 7

Do you sometimes recall
My sweetest love,
What you once vowed to me under solemn oath?
(Repeat)

Deceive me not, leave me not,
You know not how dear you are to me,
If you love me as I love you,
Then God's grace will descend upon you!
(Repeat)

THE BRONZED YOUNG FELLOW
Gypsy Song — op. 103 No. 5

The bronzed young fellow leads to the dance floor
His lovely blue-eyed maiden,
Bodily clanking his spurs together,
A Czardas melody begins.
He caresses and kisses his sweet dove,
Whirls her, leads her, shouts and springs about,
Throws three shiny silver guldens
On the cymbal to make it ring!
(Repeat)

WEDMUNG
Op. 25 Nr. 1
F. Rückert

Du meine Seele, du mein Herz,
du mein Wort', o du mein Schamerz,
du meine Welt, in der ich lebe,
mein Himmel du, darin ich schwebte,
o du mein Geib,
in das hinab ich ewig meinen Kummer gab!
Du bist die Ruh, du bist der Frieden,
du bist von Himmel mir beschieden.
Dass du mich liebst, macht mich mir werth,
dein Blick hat mich vor mir verklärt,
du hebst mich liebend über mich,
mein guter Geist, mein besseres Ich!
Du meine Seele, du mein Herz,
du meine Wort', o du mein Schamerz,
du meine Welt, in der ich lebe,
mein Himmel du, darin ich schwebte,
mein guter Geist, mein besseres Ich!

AM STRAND
Robert Burns

Tausig schau ich, von der Klippe,
auf die Fluth die uns getrennt,
und mit Inbrunst bebt die Lippe,
schöne seiner Bienen!
Pacht ist meiner Seele Meister,
ach, und Hoffnung schwindet schier,
Nur im Traume, liebigen Geistes
vom Geliebten Kunde mir.
Die ihr holdliche Genossen,
Gedehner Tag' in Lust und Schamerz,
Kummerthänen nie vergossen,
ach, ihr kennt nicht meinen Schamerz!

Sei mir mild, o nachste Stunde,
auf das Auge senke Ruh,
holde Geister, Bunter Kunde
vom Geliebten dann mir zu.
Holde Geister Bunter Kunde
vom Geliebten dann mir zu.
Vom Geliebten mir zu.

LIEBESTREU

Op. 3, Nr. 1
(Veröffentlicht 1854)
Robert Reinick

"O versenk, o versenk dein Leid, mein Kind,
in die See, in die tiefe See!"
Ein Stein wohl bleibst auf des Meeres Grund,
mein Leid kommt stets in die Höh.

"Und die Lieb', die du im Herzen tragt,
brich sie ab, brich sie ab, mein Kind!"
Ob die Blum' auch stirbt, wenn man sie bricht,
meine Lieb' nicht so geschwind.

"Und die Treu', und die Treu', 's war nur ein Wort,
in den Wind damit hinaus."
O Mutter, und spiltst der Fels
auch im Wind,
meine Treue, die halt ihn aus,
die halt, die halt ihn aus.

DEDICATION
Op. 25 No. 1
F. Rückert

Thou my soul, thou my heart,
thou my bliss, thou my pain,
thou my world in which I live,
my heaven thou, in which I hover,
O thou my grave,
in which I eternally bury my sorrow!

You are calm, you are peace,
you were destined for me by heaven.
I am of more value to myself because you love me,
your gaze has made me transcend myself,
you raise me lovingly above myself,
my good spirit, my better self!

Thou my soul, thou my heart,
thou my bliss, thou my pain,
thou my world in which I live,
my heaven, thou, in which I hover,
my good spirit, my better self!

ON THE SHORE*
Robert Burns

Standing on the diff I gaze sadly
at the mighty river which separates us.
My lips beg the elements fervently
to spare him!
Fear is the master of my soul,
ah, and hope seems to vanish completely,

Only in my dreams do the spirits bring word
Of my beloved.
You spirits were my happy companions
In the golden days of joy and sorrow,
You now cannot know,
ah, the extent of my pain!

Be kind to me, O mighty hours,
bring peace to my eyes,
favourable spirits... whisper to me
news of my beloved.
News of my beloved.

* See final page for original poem.

LOVES FAITH

Op. 3, No. 1
(Published 1854)
Robert Reinick

"Oh sink, oh sink your sorrow, my child,
into the sea, into the deep sea!"
A stone might rest at the bottom of the sea,
but my sorrow must always rise up again.

"And the love that you bear in your heart,
break it off, break it off, my child!"
Even if the flower dies, when one breaks it,
true love does not die so quickly.

"And faith, and faith is but a word,
cut with it into the wind!"
Oh Mother, even if the cliff face splinters
in the wind,
my Faith endures it,
endures, endures it.

BOOTSCHAFT

Op. 47 No. 1
Nach Halls von Daumer

Wehe, Lüftchen, lind und lieblich
um die Wangen der Geliebten,
spiele zart in ihrer Locke,
eile nicht hinweg zu flücht'n,
eile nicht,
eile nicht hinweg zu flücht'n!

Tut sie dann vielleicht die Frage,
wie es um mich Armen stehe,
mich Armen stehe,
sprich, sprich: "Unendlich war sein Wehe,
hochst bedenklich seine Lage,
hochst bedenklich seine Lage,
aber jetzt so kann er hoffen
wieder herrlich aufzuleben,
denn du, Holde, denkst an ihn,
denn du, Holde,
denn du, Holde, denkst,
denkst an ihn."

RUHE SÜSSLIEBCHEN

Op. 33 No. 9
L. Tieck aus "Schöne Magelone"

Ruhe, Süssliebchen, in Schatten
der grünen, dämmenden Nacht,
es sauset das Gras auf dem Mänten,
es facht und lobt dich der Schatten,
und treue Liebe wacht.
Schläfe, schlaf ein,
leiser machst der Haia,
ewig, ewig bin ich dein

Schweigt, ihr versteckten Gesänge,
und storn nicht die sanfteste Ruh!
Es lauscht der Vogel Gedrange,
es ruhen die lauten Gesänge,
schlöss, Liebchen, dein Auge zu
Schläfe, schlafe ein,
im dämmenden Schein,
ich will dein Wächter sein,
ich will dein Wächter sein.

Mummel fort, ihr Melodien,
mauche nur, du stiller, du stiller Bach.
Schöne Liebesphantasen
sprechen in den Melodien,
zarte Traume schwimmen nach,
Durch den blumenden Hain
schwammen goldene Bienenlein,
und summen zum Schlämmer dich ein,
summen zum Schlämmer
zum Schlämmer dich ein.

MESSAGE

Op. 47 No. 1
Aber Halls by Daumer

Breeze, blow softly and sweetly
around my darling's cheer,
play gently with her locks,
do not hasten to fly on,
do not hasten,
do not hasten to fly on!

If then perhaps she asks
how it is with me in my misery,<
in my misery,
say, say: "His pain was increasing,
his plight very grave,
his plight very grave,
but now he can hope
to revive splendidly,
for you, gracious one, are thinking of him,
for you, gracious one,
for you, gracious one, are thinking,
are thinking of him."

REST MY DEAREST

Op. 33 No. 9
L. Tieck from the "Schöne Magelone"

Rest, my dearest, in the shade
of green daffening night,
the grass on the meadows rustles,
the shade fans and cools you,
the true love keeps watch.
Sleep, fall asleep,
softer rustles the grove,
I am yours forever
forever, forever I am yours.

Hush, you hidden songstern,
do not disturb her sweetest sleep!
The bird throng is listening,
their loud songs are at rest,
close your eyes, my love.
Sleep, fall asleep,
in the glow of twilight,
I will watch over you,
I will watch over you.

Murmur on, melodies,
babble on, you quiet, quiet brook.
Beautiful fantasies of love
speak in the melodies, in which
tender dreams swim.
Through the whispering grove
golden bees swarm
and hum you to sleep,
hum to sleep,
hum you to sleep.

WIE FRÖH UND FRISCH

Op. 33 No. 14
L. Tieck - aus "Schöne Magelone"

Wie froh und frisch mein Sinn sich hebt,
zurück bleibt alles Bangen,
die Braut mit neuem Muthe stehet,
erwacht ein neu, ein neu Verlangen.

Die Sterne spiegeln sich im Meer,
und golden glänzt die Flut,
golden glänzt die Flut.
Ich rannte taumelnd hin und her,
und war nicht schüchtern, nicht gut.

Doch niedergezogen sind Zweifel
und wankender Sinn;
o tragt mich, ihr schaukelnden Wägen,
zur langst ersehnten Heimat hin.
In lieber, dämmender Ferne,
dort ruhen heimische Lieder,
aus jeglichem Sterne blickt Sie
mit sanftem Auge nieder.
Nickt Sie mit sanftem Auge nieder.

Ehne dich, du treue Welle,
fuhre mich auf fernem Wegen
zu der vielgeliebten Schwelle,
endlich, meinen Glück entgegen,
endlich, meinen Glück entgegen!

aus 49 Deutsche Volkslieder
WIE KOMM ICH DENN DER TUR HERIN?

"Wie komm ich den zur Tur herein,
sag du, mein Liebchen, sag!
Wie komm ich denn zur Tur herein,
sag du, mein Liebchen, sag!"
"Nimm den Ring und zieh die Klinke,
dann meint die Mutter es war der Wind,
komm du, mein Liebchen, komm!
komm du, mein Liebchen, komm!"

"Wie komm ich denn vorbei dem Hund,
sag du, mein Liebchen, sag!
Wie komm ich denn vorbei dem Hund,
sag du, mein Liebchen, sag!"
"Gib dem Hund ein gutes Wort,
dann geht er weislich an seinen Ort,
komm du, mein Liebchen, komm!
komm du, mein Liebchen, komm!"

"Wie komm ich den vorbei dem Feuer,
sag du, mein Liebchen, sag!
Wie komm ich denn vorbei dem Feuer,
sag du, mein Liebchen, sag!"
"Schüt ein bißchen Wasser drein,
dann meint die Mutter es regnet rein,
komm du, mein Liebchen, komm!
komm du, mein Liebchen, komm!"

Wie komm ich denn die Trepp hinauf,
sag du, mein Liebchen, sag!
Wie komm ich die Trepp hinauf,
sag du, mein Liebchen, sag!"
"Nimm die Schuh nur die Hand und schleich
dich leis entlang der Wand,
komm du, mein Liebchen, komm!
komm du, mein Liebchen, komm!"

HOW GAY AND CLEAR

Op. 33 No. 14
L. Tieck - from "Schöne Magelone"

How gay and clear my mind feels now,
all fear is left behind;
my heart moves with new courage,
a new, new desire awakens.

The stars are mirrored in the sea,
and the waves have a golden sheen,
the waves have a golden sheen.
Altogether I ran to and fro
and was neither evil nor good.

But gone are all doubts,
and my thoughts' hesitation,
oh carry me, you rolling waves,
to my long yearned-for homeland.

In a familiar, twilt distance —
these songs of my home call to me,
from every star, She looks down
with gentle eyes,
She looks down with gentle eyes.

Be now calm, you faithful waves,
lead me on distant paths
to that dearly beloved threshold,
finally, finally to meet my happiness,
finally, finally to meet my happiness!

from 49 German Folksongs
HOW DO I GET IN THE DOOR?

"How do I get in the door,
tell me, my love, tell me!
How do I get in the door,
tell me, my love, tell me?"
"Grab the ring and pull the latch
and Mother will think it was the wind,
Come, my love, come —
Oh, come, my love, come!"

"How do I get past the dog,
tell me, my love, tell me!
How do I get past the dog,
tell me, my love, tell me!"
"Say something nice to the dog
and he'll return to his place,
Come, my love, come —
Oh, come, my love, come!"

"How do I get past the fire,
tell me, my love, tell me!
How do I get past the fire,
tell me, my love, tell me!"
"Pour a little water on it
and Mother will think the roof is leaking,
Come, my love, come —
Oh, come, my love, come!"

"How do I get up the stairs,
tell me, my love, tell me!
How do I get up the stairs,
tell me, my love, tell me!"
"Take your shoes in your hand
and tiptoe softly along the wall,
Come, my love, come —
Oh, come, my love, come!"

DA UNTEN IM TALE

Da unten im Tale
läuft Wasser so trüb,
und I kann dir's nit sagen,
I halt' d' so lieb.

Spökst allweil von Lieb',
sprichst allweil von Treu',
und a bösele Falcheit
is as wohl dabei!

Und wenn I dir's zehmal sag,
dass I di lieb,
und du willst nit verstehen,
muss I halt weiter gehn.

Für die Zeit, wo du glöbst mit Faust,
dank I dir schon,
und I wünsch dass dir's anderwo
Besser mag gehn.

DER TOD, DAS DIE KUHLE NACHT
Op. 56, #1
Heine

Der Tod, das ist die lauhle Nacht,
das Leben ist der schwüle Tag.

Es dunkelt schon,
mich schlüfert, der Tag
hat mich müd gemacht.

Über mein Bett erhebt sich ein Baum,
drin singt die junge Nachtigall.

Se singt von lauter Liebe,
von lauter Liebe,

Ich hor' es, ich hor' es
sogar im Traum, sogar im Traum.

DIE MAINACHT
Op. 43 No. 2
(Holy)

Wenn der silberne Mond
durch die Gesträucher flüht,
und sein schulmenendes Licht
über den Rasen streut,
und die Nachtigall flötet,
wandel' ich traurig
von Busch zu Busch.

Überhüllt vom Laub
gibt ein Taubergaar
sein Entzücken mit vor;
aber ich wende nicht,
suche dunklere Schatten,
um die einsame Träne rönt.

Wenn, o lachendes Bild,
welches wie Morgenrot
durch die Seele mir strahlt,
find ich auf Erden dich?

Und die einsame Träne
betet mir heisser,
heisser die Wang' berührt.

DOWN IN THE VALLEY

Down in the valley there
the water in the river is troubled,
and I never can tell you,
how much I love you.

You always talk about love,
you always talk about constancy,
but there's a wee bit of fildensie
in you too!

And if I tell you ten times
that I love you
and you refuse to understand,
I'll just have to travel on.

I thank you kindly for the time
that you loved me,
and I hope that things go better
for you elsewhere.

DEATH IS THE COOL NIGHT
Op. 96, #1
Heine

Death is the cool night,
Life is the sultry day.

It is already growing dark;
I am sleepy the Day
has wearied me.

Over my bed rises a tree;
therein sings a young nightingale;

It sings of nothing but Love,
nothing but love;

I hear it, I hear it,
even in my dreams, even in my dreams.

THE MAY NIGHT
Op. 43 No. 2
(Holy)

When the silver moon
gleams through the shrubs,
and scatters its slumbering light
over the turf,
and the wandering nightingale pipes,
I wander sadly
from bush to bush.

Shrouded under the leaves,
a pair of doves coo
their rapture at me;
but I turn away
and seek a deeper shadow
and the lonesome tear flows.

When, O smiling vision
that shines like the dawn
through my soul,
shall I find you on earth?

And the lonely tear
trembles hotter
and hotter down my cheek.

WIEGENLIED

Op. 49 No. 4
aus dem Knabenwunderhorn
George Scherer

Guten Abend, gut' Nacht,
mit Rosen bedacht,
mit Naglein* bestect
schlaf' unter die Deck';
morgen früh, wenn Gott will,
wirst du wieder geweckt,
morgen früh, wenn Gott will,
wirst du wieder geweckt.

Guten Abend, gut' Nacht,
von Engeln bewacht,
die zeigen im Traum
dir Christusleins Baum,
Schlaf nun selig und sanft,
schlaf' im Traum's Paradies;
schlaf nun selig und sanft,
schlaf' im Traum's Paradies.

* Clove Pink

Mein Liebe ist Grün
Op. 63 No. 5
Felix Schumann

Mein Lieb' ist grün wie der Fliederbusch,
um mein Lieb' ist schön wie die Sonne,
mein Lieb' ist schön wie die Sonne,
die glänzt wohl herab auf den Fliederbusch
und hält ihn mit Duft und mit Wärme.

Mein Seele hat Schwingen der Nachtigall,
und wiegt sich in blühendem Flieder,
und wiegt sich in blühendem Flieder,
und jauchzet und singet von: Duft beruht
viel liebsterkense Lieder
viel liebsterkense Lieder

WIE BIST DU MEIN KNIGIN
Op. 32 No. 9
G.F. Daumer, nach Hoff

Wie bist Du, meinem Königin,
durch sanfte Güte wonnevoll
Du lachst nur leuchtend wehn
durch mein Gemüte wonnevoll, wonnevoll

Friede aufgebühler Rosen Glanz,
vergleicht ich dem dichigen/
Ach, über alles was du blüht,
ist dein Blüte, wonnevoll, wonnevoll

Durch rote Wästen wandelt hin,
und ganze Schritten breiten sich,
ob furchenreiche Schwüle dort ein Ende bene,
wonnevoll, wonnevoll

Lass mich wegen in deinem Arm
Es ist in ihm in selbst der Tod,
ob auch die herbeste Todesqual
die Ernt durch warte,
wonnevoll, wonnevoll

CRADLE SONG

Op. 49 No. 4
from the Youths' Midge Horn (1st stanza)
George Scherer

Good evening, good night,
with Roses bedecked,
with Carnations adorned
slp under the quilt
tomorrow morn, God willing
you will again awaken,
tomorrow morn, God willing
you will again awaken.

Good evening, good night,
by angels guarded,
who will show you in dreams
the little Christ child's tree.
Sleep now blissfully and sweetly,
behold in your dreams Paradise,
sleep now blissfully and sweetly,
behold in your dreams Paradise.

MY LOVE IS GREEN
Op. 63 No. 5
Felix Schumann

My lov is green as the lilac bush,
and my beloved is as beautiful as the sun,
my beloved is as beautiful as the sun
that shines down on the lilac bush
and fills it with fragrance and delight,
and fills it with delight.

My soul has wings of the nightingale,
and swoys through the blossoming lilacs,
and swoys through the blossoming lilacs,
and exults and sings, intoxicated by the scent,
many love-drunken songs,
many love-drunken songs.

HOW DELIGHTFUL YOU ARE, MY QUEEN
Op. 32 No. 9
G.F. Daumer, after Hoff

How delightful you are, my queen,
because of your kindness!

You need but to smile and scents of springwaft
through my heart rapturously, rapturously!

The splendor of unfolded roses -
shall I compare it to your brightness?
Ah, above all else that blossoms,
it is your flowering, rapturous, rapturous!

If you walk through lifeless deserts,
green shadows will spread -
even if fearful heat waves
there extend without end -
rapturously, rapturously, rapturously!

Let me perish in your arms!
Within them death itself -
even if the bitterest death furrows
rage through my breast -
is rapturous, rapturous!

VON EWIGER LIEBE

Op. 43 Nr. 1, Haupt (aus dem Weidlich)

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, man schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,

ja, und die Lerche, sie schweiget nun auch.

Kommt aus dem Dorfe der Bausche heraus,
glöt das Geleit der Geliebten nach Haus,
führt sie am Weidengebüsche vorbei,
redet so viel und so mancherlei.

"Leidest du Schmach und betrübtest du dich,
leidest du Schmach von anderen um nicht,
werde die Liebe getrennt so geschwind,
schnell wie wir früher vereinigt sind.
Scheide mit Regen und scheide mit Wind,
schnell wie wir früher vereinigt sind."

Spricht da Magdelein, Magdelein spricht
"Unsere Liebe, sie trennet sich nicht
Fest ist der Stahl und das Eisen gar sehr
unsere Liebe ist fester noch mehr.

"Eisen und Stahl, man schmiedet sie um,
unsere Liebe, wer wendet sie um?
Eisen und Stahl, sie können zergehen,
unsere Liebe, unsere Liebe
muss ewig, ewig bestehen!"

Mating on the Roaring Ocean

Poet: Robert Burns

Tune: Dráimíon dhúh

Mating on the roaring ocean
which divides my love and me,
Wearing Heaven in warm devotion,
For his weal where'er he be.

Hope and fear's alternate billow
Yielding late to Nature's law,
Whip'ring spirits round my pillow
Talk of him that's far awa.

Ye whom sorrow never shed a tear,
Care-untroubled, joy-surrounded,
Gaudy day to you is dear

Gentle night, do you befriend me,
Downy sleep, the curtain draw,
Spirits kind, again attend me,
Talk of him that's far awa!

ON EVERLASTING LOVE

Dark, how dark it is in the wood and field!
It is already evening, now the world is silent.
There is no more light anywhere and no more smoke,
and even the lark, it too is now silent.

Out of the village comes the youth,
he is seeing his sweetheart home.
He leads her past the willow copse,
talking so much and of so many things.

"If you suffer shame and affliction,
suffer shame from others because of me,
let our love be severed as swiftly,
as quickly as we were earlier joined.
Go with the rain and go with the wind,
as quickly as we were earlier joined."

Now speaks the girl, the maiden says:
"Our love is not to be severed!
Steel and iron are firm indeed,
our love is even firmer.

"Iron and steel can be reformed,
who can change our love?
Iron and steel can melt away;
our love, our love
must always, always remain!"

*I compose these verses
out of compliment to
Mrs. MacLachlan,
whose husband is an
officer in the East Indies*

Robert Burns

(Courtesy of
Logan Speirs)

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