



BEETHOVEN

Lieder • 1

Sehnsucht • Erlkönig

In questa tomba oscura

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Ludwig van
BEETHOVEN
(1770–1827)
Lieder • 1

¹ Klage, WoO 113 (2nd version) (1790) (Text: Ludwig Christoph Heinrich Hölty, 1748–1776)	2:40
² Neue Liebe, neues Leben, WoO 127, Hess 136 (1798) (Text: Johann Wolfgang von Goethe, 1749–1832)	2:35
³ Erlkönig, WoO 131, Hess 148 (1796) (completed by Reinhold Becker) (Text: Johann Wolfgang von Goethe)	3:16
⁴ In questa tomba oscura, WoO 133 (2nd version) (1807) (Text: Giuseppe Carpani, 1752–1825)	3:05
⁵ Sehnsucht, WoO 134 (1st setting) (1808) (Text: Johann Wolfgang von Goethe)	1:32
⁶ Sehnsucht, WoO 134 (2nd setting) (1808) (Text: Johann Wolfgang von Goethe)	1:07
⁷ Sehnsucht, WoO 134 (3rd setting) (1808) (Text: Johann Wolfgang von Goethe)	1:17
⁸ Gesang aus der Ferne, WoO 137 (1809) (Text: Christian Ludwig Reissig, 1783–1847)	4:11
⁹ An die Geliebte, WoO 140 (1st version) (version for voice and piano) (1811) (Text: Josef Ludwig Stoll, 1778–1815)	1:04
¹⁰ An die Geliebte, WoO 140 (2nd version) (1811) (Text: Josef Ludwig Stoll)	1:04
¹¹ An die Geliebte, WoO 140 (3rd version) (1814) (Text: Josef Ludwig Stoll)	0:59
¹² Egmont, Op. 84: Freudvoll und leidvoll (elaborated version for voice and piano with prelude) (1809/10) (Text: Johann Wolfgang von Goethe)	1:51

¹³ Egmont, Op. 84: Freudvoll und leidvoll (version for voice and piano, Hess 94) (1809/10) (Text: Johann Wolfgang von Goethe)	1:44
¹⁴ Egmont, Op. 84: Freudvoll und leidvoll (elaborated version for voice and piano without prelude, Hess 93) (1809/10) (Text: Johann Wolfgang von Goethe)	1:42
29 Lieder verschiedener Völker (Text: Traditional)	
¹⁵ Das liebe Kätzchen, WoO 158/28, Hess 133 (1820)	0:26
¹⁶ Der Knabe auf dem Berge, WoO 158/29, Hess 134 (1820)	0:50
¹⁷ Schwinge dich in meinem Dom, Hess 137 (reconstructed by A.W. Holsbergen as 'Ich wiege dich in meinem Arm') (1796/97)* (Text: Friedrich Wilhelm August Schmidt, 1764–1838)	5:17
¹⁸ Dimmi, ben mio, che m'ami (early version of Op. 82, No. 1), Hess 140 (c. 1809?) (Text: Anon.)	2:18
¹⁹ Dimmi, ben mio, che m'ami (Paris autograph version of Op. 82, No. 1), Hess 140 (1811) (Text: Anon.)	2:14
²⁰ Six Songs, Op. 48: No. 6: Busslied (with another version of bars 102–113, Hess 141) (1801/02) (Text: Christian Fürchtegott Gellert, 1715–1769)	4:51
²¹ Wonne der Wehmut (1st version of Op. 83, No. 1), Hess 142 (1810) (Text: Johann Wolfgang von Goethe)	2:33
²² Feuerfarb (1st version of Opus 52, No. 2), Hess 144 (1792) (Text: Sophie Mereau, 1770–1806)	3:06
²³ Opferlied (sketch of 1st setting, WoO 126, version for voice and piano), Hess 145 (1794/95) (Text: Friedrich von Matthisson, 1761–1831)	2:46
²⁴ An Henrietten, 'Traute Henriette', Hess 151 (completed by A. Orel for voice and piano) (c. 1790–92/1949) (Text: Ludwig Christoph Heinrich Hölty)	0:50
²⁵ Six Songs, Op. 75: No. 4: Gretels Warnung (1st version) (1795?) (Text: Gerhard Anton von Halem, 1752–1819)	0:56
²⁶ Languisco e moro, Hess 229 (version for voice and piano) (1803) (Text: Anon.)	1:06

*WORLD PREMIERE RECORDING

Ludwig van Beethoven (1770–1827)

Lieder • 1

Beethoven's principal contribution to music has always seemed to lie largely in his orchestral and instrumental works. Nevertheless he added significantly to the repertoire of German song, leaving some 90 or so songs from his early days in Bonn to about the year 1816. His achievement as a composer of songs and as an important figure in the development of German song came to an end, therefore, as Schubert, a native of Vienna, was embarking on his own remarkable body of songs.

The son of an unreliable singer in the employ of the Archbishop-Elector of Cologne, and grandson of a former distinguished Kapellmeister, Ludwig van Beethoven was born in 1770 in Bonn and until 1792 served there in the court musical establishment of the Archbishop-Elector. His family circumstances were difficult and any musical instruction he may have had from his father was irregular. As a member of the court musical establishment, however, he was able to profit from the instruction of the court organist, Gottlob Neefe, whose assistant he became. In 1787 Beethoven was sent to Vienna, where he was expected to study with Mozart, but the illness of his mother obliged him to return to Bonn and it was not until the close of 1792, a year after Mozart's death, that Beethoven was again sent to Vienna, now to study with Haydn, from whom he churlishly claimed to have learnt nothing.

In Vienna, where Beethoven settled for the rest of his life, he had direct contact with the operatic and Italianate culture of the place. He arrived there armed with introductions to leading members of society and made an early reputation for himself as a pianist and, a concomitant, as a composer. While Mozart had brought to Vienna, his home from 1781 until his death ten years later, a wide linguistic culture and the benefits of a carefully planned early education, Beethoven needed to read more widely and to improve perceived gaps in his training. He took lessons in counterpoint from Johann Georg Albrechtsberger, and again seeking the best available help, he took lessons in Italian word-setting with the old court Kapellmeister Antonio Salieri.

Throughout his career in Vienna, Beethoven had the support of members of the nobility and of a member of the Imperial family, Archduke Rudolph, a friend and pupil. From the turn of the century, when the first signs of growing deafness became apparent, Beethoven's participation in musical performance gradually diminished, while his activities as a composer developed very considerably. It is through the circumstances of his life that we have much less information about the possible performances of his songs. While Mozart fulfilled long-standing operatic ambitions in German Singspiel and in Italian collaboration with Lorenzo da Ponte, and Schubert, living in a more bourgeois society than Beethoven, found a milieu for the performance of his songs, there is little information about the composition and performance of Beethoven's songs, except for works that formed part of his ambitiously mismanaged public orchestral concerts, such as the Italian concert aria *Ahl! perfido*. Relatively few songs by Beethoven were published, so that many now survive with WoO (*Werke ohne Opus*) numbering.

The first song included here [1] *Klage*, WoO 113, ('Lament'), dates from 1790 and is a setting of a poem by Ludwig Hölty, a member of the group of German Romantic poets known as the 'Göttinger Hainbund'. It is followed by a setting of a poem by Goethe, an older contemporary who was to outlive Beethoven by five years, [2] *Neue Liebe, neues Leben*, WoO 127 ('New Love, New Life'), written in 1798 and published in 1809 as part of *Op. 75*, with three other poems by Goethe. [3] *Erlikönig*, WoO 131 ('Erking' or 'Elf King'), reconstructed, suggests inevitable comparisons with Schubert's well-known setting. [4] *In questa tomba oscura*, WoO 133 ('In This Dark Grave') was written in 1807 as the result of a contest between composers. Countess Rzewuska improvised an aria, to which the poet Carpani wrote a text, then set by composer after composer, 63 in number, with Beethoven, to his chagrin, the last of the published set. It was dedicated to Prince Lobkowitz. [5]–[7] Beethoven held Goethe in the greatest respect and in the same year

published four settings of Mignon's song, *Nur wer die Sehnsucht kennt*, WoO 134, ('Only those who know what it is to yearn') from Goethe's seminal *Bildungsroman*, *Wilhelm Meisters Lehrjahre*.

[8] *Gesang aus der Ferne*, WoO 137 ('A Song from Far Away') sets a poem by Christian Ludwig Reissig, a cavalry officer to whom Beethoven had recourse for four other songs. The proposed 'private' printing of the song annoyed Beethoven, who made it clear that he had intended it for the publishers Breitkopf & Härtel, whereas 'that rascal Reissig' had seemingly allowed it to be thought a work commissioned by him from Beethoven. [9]–[11] *An die Geliebte*, WoO 140 ('To My Beloved') has three versions, with words, also set by Schubert, from the poet Josef Ludwig Stoll. Three years later Beethoven issued the song as an addition to a summer edition of *Friedensblätter*, an inducement to attend a benefit performance of *Fidelio* in July 1814.

[12]–[14] *Freudvoll und leidvoll*, *Op. 84* ('Joyful and sorrowful') is sung by the heroine Clärchen in the incidental music by Beethoven for Goethe's tragedy *Egmont*: she sings of her love for Egmont, for whom she is finally to die. Beethoven's incidental music was first heard in Vienna in the summer of 1810. A contrast of mood is heard in settings of two Austrian folk songs [15] and [16], *Das liebe Kätzchen* ('The Darling Kitten') and *Der Knabe auf dem Berge* ('The Lad on the Mountain'), written in March 1820. These are followed by a setting of [17] *Schwinge dich in meinem Dom* ('Swing Yourself into My Cathedral') by Friedrich Wilhelm Schmidt, a homely poet whose work was the object of Goethe's criticism. Beethoven's setting, dating from 1796/97, has been suspected of ribald intentions.

There are two versions [18] [19] of *Dimmi, ben mio, che m'ami* ('Tell me, my darling'), published as the first of *Four*

Ariettas and a Duet, settings of Italian words, with the second version completed by July 1811. The original setting was made in 1801. The first of the five publications of song collections by Beethoven start in 1803 with six songs dedicated to Count Johann Georg von Browne, settings of poems by Christian Fürchtegott Gellert, verses taken from Gellert's *Geistliche Oden und Lieder* ('Spiritual Odes and Songs'). The sixth of the set, [20] *Busslied*, *Op. 48, No. 6* ('Song of Penitence') is a heartfelt prayer, turning from repentance for sin to joy at forgiveness. [21] *Wonne der Wehmut*, *Op. 83, No. 1* ('Delight in Melancholy') is the first of three settings of poems by Goethe, written in 1810 and dedicated to Princess Caroline Kinsky.

[22] *Feuerfarb*, *Op. 52, No. 2* ('The Colour of Fire'), setting a poem by the German Romantic writer Sophie Mereau, later to marry Clemens von Brentano. *Op. 52*, a set of eight songs with texts of varying authorship, include earlier works. The collection was published in 1803. [23] *Opferlied*, *Hess 145* ('Song of Sacrifice'), from 1798, sets a poem by Friedrich von Matthiesson, whose *Adelaide* is among the best known of Beethoven's songs. The light-hearted [24] *Traute Henriette*, *Hess 151* ('Dearest Henriette') dates from 1790–92 and is followed here by [25] *Gretels Warnung*, *Op. 75, No. 4* ('Gretel's Warning'), of which the first verse only is sung here. Three settings of Goethe are followed in *Op. 75* by this setting of a poem by Georg Anton von Halem and two poems by Reissig. The Italian word-setting [26] *Languisco e moro* ('I am languishing, dying') is known as a two-voice canon, as a song with violin and piano, as a riddle canon and in the form of a song with piano accompaniment, the form in which it is here included. The author of the brief text is unknown.

Keith Anderson

1 Klage

Text: Ludwig Christoph Heinrich Hölty (1748–1776)

Dein Silber schien
Durch Eichengrün,
Das Kühlung gab,
Auf mich herab,
O Mond, und lachte Ruh
Mir frohen Knaben zu.

Wenn jetzt dein Licht
Durchs Fenster bricht,
Lacht's keine Ruh
Mir Jüngling zu,
Sieht's meine Wange blass,
Mein Auge tränennass.

Bald, lieber Freund,
Ach, bald beschaint
Dein Silberschein
Den Leichenstein,
Der meine Asche birgt.

2 Neue Liebe, neues Leben

Text: Johann Wolfgang von Goethe (1749–1832)

Herz, mein Herz, was soll das geben?
Was bedrängt dich so sehr?
Welch ein fremdes neues Leben!
Ich erkenne dich nicht mehr.
Weg ist Alles, was du liebtest,
Weg warum du dich betrübtest,
Weg dein Fleiß und deine Ruh' –
Ach wie kamst du nur dazu!

Fesselt dich die Jugendblüte,
Diese liebliche Gestalt,
Dieser Blick voll Treu' und Güte,
Mit unendlicher Gewalt?
Will ich rasch mich ihr entziehen,
Mich ermannen, ihr entfliehen,
Führet mich im Augenblick
Ach mein Weg zu ihr zurück.

Und an diesem Zauberkädchen,
Das sich nicht zerreißen läßt,
Hält das liebe lose Mädchen,
Mich so wider Willen fest;

1 Lament

Text: Ludwig Christoph Heinrich Hölty (1748–1776)

Your silvery light
Shone down on me
Through the green leaves
Of the oak trees that kept me cool,
O moon, and smiled peace
On me, a happy boy.

Now, when your light
Breaks through the window
It does not smile peace
On me, a youth,
It finds my cheeks pale,
My eyes wet with tears.

Soon, dear friend,
Ah, soon your silvery light
Will illuminate
The stone that marks
Where my ashes lie.

2 New Love, New Life

Text: Johann Wolfgang von Goethe (1749–1832)

O heart, my heart, what will come of this?
What is it that afflicts you sore?
How alien this new life of yours is!
I don't recognise you any more.
Gone is all you used to love,
Gone the things that made you sad,
Gone your industrious activity and your rest –
Ah, however did you get in this state?

Does the flower of youth,
That lovely figure,
That kind and loyal gaze
Have limitless power to hold you?
If I want to make a swift exit,
Pull myself together,
Run away from her,
Alas, I instantly return.

And with this unbreakable
Enchanted thread,
The dear, faithless girl
Holds me captive against my will;

Muss in ihrem Zauberkreise
Leben nun auf ihre Weise.
Die Veränd'ung ach wie groß!
Liebe! Liebe! lass mich los!

3 Erbkönig

Text: Johann Wolfgang von Goethe

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn Warm.

Mein Sohn, was birgst du so bang dein Gesicht?
Siehst, Vater, du den Erbkönig nicht?
Den Erlenkönig mit Kron und Schweif?
Mein Sohn, mein Sohn, es ist ein Nebelstreif.

"Du liebes Kind, komm, geh' mit mir,
Gar schöne Spiele spiel' ich mit dir,
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig mein Kind,
In dürren Blättern säuselt der Wind.

"Willst, feiner Knabe, du mit mir geh'n?
Meine Töchter sollen dich warten schön,
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein."

Mein Vater, mein Vater und siehst du nicht dort
Erlenkönigs Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich seh' es genau;
Es scheinen die alten Weiden so grau.

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig so brauch ich Gewalt."
Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leid's getan!

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not –
In seinen Armen das Kind war tot.

Now I have to live on her terms,
Within the circle of her enchantment.
What a great change is this!
Love! Love, let me go!

3 Erlking

Text: Johann Wolfgang von Goethe

Who is riding so late through the night and the wind?
It is a father with his child;
He holds the boy securely in his arms,
Holding him tight and keeping him warm.

'Son, why are you hiding your face in such fear?'
'Can't you see, father, of the alders the king,
The Erlking with his crown and his train?'
'Son, my son, it is a band of mist.'

'Dear boy, come on, come with me,
I've some really lovely games I'll play with you,
There are lots of colourful flowers on the beach,
My mother has many golden robes.'

'And father, my father, can't you hear
What Erlking is quietly promising me?'
'Calm down, calm yourself, my child,
The wind is whispering among the dry leaves.'

'You're a fine lad, would you like to come with me?
My daughters will wait on you prettily.
My daughters will lead the round-dance at night
And rock and dance and sing you to sleep.'

'And father, my father, can't you see
Erlking's daughters there in that desolate spot?'
'Son, my son, I see it all precisely.
The old willows are glimmering so greyly.'

'I love you, your beautiful body inflames my desire,
And if you're unwilling, I'll force you to comply.'
'Father, my father, now he's gripping me hard,
Erlking has hurt me!'

The father shudders in fear, he rides swiftly on,
Holding in his arms the groaning child;
He narrowly makes it into the courtyard...
In his arms, the child was dead.

④ In questa tomba oscura

Text: Giuseppe Carpani (1752–1825)

In questa tomba oscura
Lasciami riposar;
Quando vivevo, ingrata,
Dovevi a me pensar.

Lascia che l'ombre ignude
Godansi pace almen
E non bagnar mie ceneri
D'inutile velen.

⑤ ⑥ ⑦ Nur wer die Sehnsucht kennt

Text: Johann Wolfgang von Goethe

Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh' ich an's Firmament
Nach jener Seite.

Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!

⑧ Gesang aus der Ferne

Text: Christian Ludwig Reissig (1784–1847)

Als mir noch die Träne der Sehnsucht nicht floss,
Und neidisch die Ferne nicht Liebchen verschloss,
Wie glich da mein Leben dem blühenden Kranz,
Dem Nachtigallwäldchen, voll Spiel und voll Tanz!

Nun treibt mich oft Sehnsucht hinaus auf die Höhen,
Den Wunsch meines Herzens wo lächeln zu seh'n!
Hier sucht in der Gegend mein schmachsender Blick,
Doch kehret es nimmer befriedigt zurück.

Wie klopft es im Busen, als wärest du mir nah,
O komm, meine Holde, dein Jüngling ist da!
Ich opfre dir alles, was Gott mir verlieh,
Denn wie ich dich liebe, so liebt' ich noch nie!

④ In This Dark Grave

Text: Giuseppe Carpani (1752–1825)

Let me rest
In this dark grave;
You should have thought of me
When I was alive, you ungrateful woman.

Let the naked shades
At least rest in peace
And don't soak my ashes
In pointless venom.

⑤ ⑥ ⑦ Only those who know what it is to yearn

Text: Johann Wolfgang von Goethe

Only those who know what it is to yearn
Know what I suffer!
Alone and cut off
From all joy
I gaze up
To yonder heavens.

Alas, the man who knows and loves me
Is far away!
I feel dizzy, I have a searing pain
In my guts.
Only those who know what it is to yearn
Know what I suffer!

⑧ A Song from Far Away

Text: Christian Ludwig Reissig (1784–1847)

When my eyes were still free of longing's tears
And far-off lands had not been barred to me by darling's jealousy,
How like a garland of flowers or the nightingale wood
My life was – full of distractions and dancing.

Now longing often drives me out onto the mountain peaks
To see my heart's desire smiling at me somewhere.
My languishing gaze searches the area here,
But it never returns to me satisfied.

How my heart is pounding, as if you were near.
Oh, come, my fair one, your galan is here.
I'll sacrifice everything God gave me for you,
For I have never before loved the way I love you.

O Teure, komm eilig zum bräutlichen Tanz!
Ich pflege schon Rosen und Myrten zum Kranz.
Komm, zaubre mein Hüttchen zum Tempel der Ruh,
Zum Tempel der Wonne, die Göttin sei du!

⑨ ⑩ ⑪ An die Geliebte

Text: Josef Ludwig Stoll (1778–1815)

O dass ich dir vom stillen Auge
In seinem liebevollen Schein,
Die Träne von der Wange sauge,
Eh' sie die Erde trinket ein.

Wohl hält sie zögernd auf der Wange,
Und will sich heiss der Treue weihn;
Nun ich sie so im Kuss empfange,
Nun sind auch deine Schmerzen mein.

⑫ ⑬ ⑭ Freudvoll und leidvoll

Text: Johann Wolfgang von Goethe

Freudvoll
Und leidvoll,
Gedankenvoll seyn;
Langen
Und bangen
In schwebender Pein;
Himmelhoch jauchzend
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

⑮ Das liebe Kätzchen

Text: Traditional

Unsa Katz häd Kä'z'n g'häbt
Drai un seksi, maini;
Oans häd a Ringerl, af
das is schon däs maini.

⑯ Der Knabe auf dem Berge

Text: Traditional

Duärt ob'n af 'm Bearger! gu gu!
Sitzt just so a Biäber! wiä du!
Kumm äba main Biäber! zu miär,
I zähl d'r an'n Wain uns a Biär,
I zähl d'r a Nuss mid an'm Kearn,
Kännst glaiwölst main Biäber! no wearn.

Oh my treasure, come quickly to the bridal dance.
I'm growing roses and myrtle to garland your hair.
Come, magic my little hut into a temple of peace,
A temple of bliss: be my goddess!

⑨ ⑩ ⑪ To My Beloved

Text: Josef Ludwig Stoll (1778–1815)

Oh, let me drink the tears
From your mute eyes
Shining with love
Before the earth swallows them.

They sit poised on your cheeks,
Their passionate wish: fidelity.
Now, as I take them with a kiss,
Your pain becomes mine too.

⑫ ⑬ ⑭ Joyful and sorrowful

Text: Johann Wolfgang von Goethe

Joyful
And sorrowful,
Thoughtful,
Reaching out
Fearfully
In agonising suspense,
Touching the heavens with rejoicing,
Sorrowful unto death,
Happy only
The person who loves.

⑮ The Darling Kitten

Text: Traditional

Our cat's had kittens,
63 of them; they're mine.
One has a little curl,
That's the one for me.

⑯ The Lad on the Mountain

Text: Traditional

Up there on the mountain – yoo-hoo –
Sits a fellow just like you.
Come down to me, my lad,
I'll buy you wine and beer,
I'll buy you nuts with kernels,
And you can gladly be my lover.

17 Schwinge dich in meinem Dom

Text: Friedrich Wilhelm August Schmidt (1764–1838)

An Henriette B.

Ich wiege dich in meinem Arm.
Wovon ist dir dein Händchen warm?
Ach! ist so warm von Liebe!

Wovon, mein liebes Mädchen, o!
Wovon brennt dir die Wange so?
Ach! brennt dir so von Liebe!

Wovon mein liebes Mädchen, o!
Wovon schlägt dir dein Herzchen so?
Ach! schlägt dir so von Liebe!

Wovon, o Mädchen schmeichelt so
Dein blaues Auge mild und froh?
Ach! schmeichelt so von Liebe!

Wovon, ach! ist dein Kuss so süß,
Wie Pisang war im Paradies?
Ach! ist so süß von Liebe!

Und deiner Engelstimme Ton,
O! flötet ja so süß! wovon?
Ach! flötet so von Liebe!

Ich wieg' in meinem Arme dich;
Sieh her! mit Tränen freu' ich mich,
O Mädchen, deiner Liebe!

18 19 Dimmi, ben mio

Text: Anonymous

Dimmi, ben mio, che m'ami,
Dimmi che mia tu sei.
E non invidia ai Dei
La lor' divinità!

Con un tuo sguardo solo,
Cara, con un sorriso
Tu m'apri il paradiso
Di mia felicità!

20 Bußlied

Text: Christian Fürchtegott Gellert (1715–1769)

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.

17 Swing Yourself into My Cathedral

Text: Friedrich Wilhelm August Schmidt (1764–1838)

To Henriette B.

I cradle you in my arms.
What has made your dear hand so warm?
Ah, it is so warm from loving.

What, my darling girl, oh,
What has made your cheeks burn so?
Ah, they are burning so from loving.

What, my darling girl, oh,
What has made your heart pound so?
Ah, it is pounding so from loving.

What, my girl, has made
Your blue eyes melt my heart so?
Ah, they melt it so from loving.

Ah, what has made your kiss as sweet
As the Pishon river in Paradise?
Ah, it is so sweet from loving.

And your angelic voice, oh,
It pipes so sweetly! How so?
Ah, it pipes thus from loving.

I cradle you in my arms,
Look at me! I'm weeping for joy,
My girl, joy at your loving.

18 19 Tell me, my darling

Text: Anonymous

Tell me, my darling, that you love me,
Tell me that you are mine,
And I will not envy the gods
Their divine nature.

With just one look,
My dear, with one smile
You will open up a paradise
Of happiness to me.

20 Song of Penitence

Text: Christian Fürchtegott Gellert (1715–1769)

Against you, you only have I sinned
And often done evil in your sight.
You see the guilt that tells me I am accursed,
God, regard my misery as well.

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 wollt'st du mich mit deiner Gnade füllen,
Gott, Vater der Barmherzigeit.
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.

21 Wonne der Wehmüt

Text: Johann Wolfgang von Goethe

Trocknet nicht, trocknet nicht,
Tränen der heiligen Liebe!
Ach! dem nur halbtrocknen Auge
wie öde, todt ist die Welt!
Trocknet nicht, trocknet nicht,
Tränen unglücklicher Liebe!

22 Feuerfarbe

Text: Sophie Mereau (1770–1806)

Ich weiß eine Farbe, der bin ich so hold,
Die achte ich höher als Silber und Gold;
Die trag' ich so gerne um Stirn und Gewand
Und habe sie „Farbe der Wahrheit“ genannt.

Wohl blühet in lieblicher, sanfter Gestalt
Die glühende Rose, doch bleichet sie bald.
Drum weihte zur Blume der Liebe man sie;
Ihr Reiz ist unendlich, doch welket er früh.

From you my pleas, my sighing are not hidden,
And my tears are before you.
Ah, God, my God, how long shall I be anxious?
How long will you forsake me?

Lord, deal not with me according to my transgressions
Or reward me according to my iniquity.
I seek you, let me behold your countenance,
O God, for you are patient and longsuffering.

From my youth you desired to fill me with your grace,
O God, merciful father.
Make my heart glad for your Name's sake,
For you are my God, who delights in blessing.

Make me to walk joyfully in your paths again
And teach me your holy laws,
That I may observe them.
You are my God, I am your servant.

O Lord, my defender, make haste to help me,
And make my paths straight before me.
He hears my cry, the Lord will hear my pleading,
And he will take care of my soul.

21 Delight in Melancholy

Text: Johann Wolfgang von Goethe

Dry not, dry not,
Tears of sacred love!
Alas, how desolate and dead the world is
To an eye even half-way dried!
Dry not, dry not,
Tears of unhappy love!

22 The Colour of Fire

Text: Sophie Mereau (1770–1806)

There's a colour I'm so fond of,
I value it more than silver or gold.
I like to wear it about my forehead and garments
And have named it 'the colour of truth'.

The blushing rose may be soft and lovely
When in bloom, but it soon fades.
That's why it was chosen as the flower of love:
It has endless appeal that wilts quickly away.

Die Bläue des Himmels strahlt herrlich und mild,
D'rum gab man der Treue dies freundliche Bild.
Doch trübet manch' Wölkchen den Äther so rein!
So schleichen beim Treuen oft Sorgen sich ein.

Die Farbe des Schnees, so strahlend und licht,
Heisst Farbe der Unschuld, doch dauert sie nicht.
Bald ist es verdunkelt, das blendende Kleid,
So trüben auch Unschuld Verleumdung und Neid.

Warum ich, so fragt ihr, der Farbe so hold
Den heiligen Namen der Wahrheit gezollt?
Weil flammender Schimmer von ihr sich ergießt
Und ruhige Dauer sie schützend umschließt.

Ihr schadet der nässende Regenguss nicht,
Noch bleicht sie der Sonne verzehrendes Licht:
D'rum trag' ich so gern sie um Stirn' und Gewand
Und habe sie „Farbe der Wahrheit“ genannt.

23 Opferlied

Text: Friedrich von Matthisson (1761–1831)

Die Flamme lodert, milder Schein
Durchglänzt den düstern Eichenhain
Und Weihrauchdüfte wallen.

O neig' ein gnädig Ohr zu mir
Und laß des Jünglings Opfer dir,
Du Höchster, wohl gefallen!

Sei stets der Freiheit Wehr und Schild!
Dein Lebensgeist durchatme mild
Luft, Erde, Feu'r und Fluten!

Gib mir als Jüngling und als Greis
Am väterlichen Herd, o Zeus,
Das Schöne zu dem Guten!

24 Traute Henriette

Text: Ludwig Christoph Heinrich Hölty

Traute Henriette,
holdeste brunette,
hast du Lieb für mich?
Heit're mein Gemute,
sanft'ge mein Geblüte!
Mädchen, liebe mich!

The blue of the sky is radiant, majestic and mild,
That's why it was made an image of faithfulness.
But there's many a cloudlet dims the ether so pure!
Thus cares often slip in to trouble a man who is faithful.

The colour of snow, so gleaming and bright
Is known as the colour of innocence – but does not last.
Soon it is darkened, that dazzling mantle.
Thus calumny and envy also take the shine off innocence.

Why, you'll be asking, to the colour so dear
Did I give the sacred name of truth?
Because a flaming shimmer pours forth from it
And calm endurance hedges it about.

The soaking rain's downpour harms it not,
Nor is it bleached by the sun's searing light.
That's why I so like to wear it about my forehead and garments
And have named it 'the colour of truth'.

25 Song of Sacrifice

Text: Friedrich von Matthisson (1761–1831)

The flame licks upward, the dark oak grove
Is suffused with a gentle light
And clouds of incense spread their perfume.

Oh, graciously incline your ear to me
And let this youth's sacrifice be
Pleasing to you, O Supreme One.

Be ever freedom's defender and shield,
May your life-giving spirit graciously suffuse
Air, earth, fire and water.

Give me, as a youth and an old man
O Zeus, by my ancestral fireside
What is beautiful as well as what is good.

26 Dearest Henriette

Text: Ludwig Christoph Heinrich Hölty

Dearest Henriette,
Most beautiful of brunettes,
Do you love me?
Raise my spirits,
Calm the blood in my veins,
Dear girl, love me.

25 Gretels Warnung

Text: Gerhard Anton von Halem (1752–1819)

Mit Liebesblick und Spiel und Sang
Warb Christel jung und schön;
So lieblich war, so frisch und schlank
Kein Jüngling rings zu seh'n.
Nein, keiner war
In ihrer Schar,
Für den ich das gefühl!
Das merkt' er, ach!
Und ließ nicht nach,
Bis er es all erhielt!

[Wohl war im Dorfe mancher Mann,
So jung und schön wie er;
Doch sah'n nur ihn die Mädchen an
Und kos'ten um ihn her.
Bald riß ihr Wort
Ihn schmeichelnd fort,
Gewonnen war sein Herz.
Mir ward er kalt,
Dann floh er bald
Und ließ mich hier im Schmerz.

Sein Liebesblick und Spiel und Sang
So süß und wonniglich,
Sein Kuß, der tief zur Seele drang,
Erfreut nicht fürder mich.
Schaut meinen Fall,
Ihr Schwestern all',
Für die der Falsche glüht,
Und trauet nicht dem, was er spricht.
O seht mich an, mich Arme an,
O seht mich an, und flieht!

26 Languisco e moro

Text: Anonymous

Languisco e moro
per te, mio ben, ch'adoro,
languisco e moro.

25 Gretel's Warning

Text: Gerhard Anton von Halem (1752–1819)

With adoring looks and music and song
Handsome young Christel came courting.
No other youth around about
Was so pleasing to behold, so spruce and slim.
No, there wasn't one
Among them all
For whom I had such feelings.
He noticed, alas,
And did not let up
Until I had given him everything.

In the village there must have been many a man
As young and as handsome as he,
But the girls had only eyes for him
And circled round him caressingly.
Soon their flattering words
Tore him away,
Won over was his heart.
Towards me he became cold,
And soon he fled
And left me here in torment.

His adoring looks and music and song
So blissful and so sweet,
His kiss, which went straight to the heart
No longer gladdens me.
Behold my case,
My sisters all,
For whom the false youth burns
And never trust his words.
Oh, look on me, pour wretch, on me,
Oh, look on me, and flee.

26 I am languishing, dying

Text: Anonymous

I am languishing, dying
For you, my love, whom I adore.
I am languishing, dying.

Elisabeth Breuer



Photo: Pia Clodi

Austrian soprano Elisabeth Breuer studied singing with Elisabeth Batrice at the University of Music and Performing Arts Graz. A versatile concert singer, she has performed with the Staatskapelle Dresden, the Leipzig Gewandhausorchester, the MDR Leipzig Radio Symphony Orchestra, the NDR Radiophilharmonie, the Swedish Radio Symphony Orchestra, the Bruckner Orchestra Linz, the Munich Symphony Orchestra, the Orchester Wiener Akademie, the Zürcher Kammerorchester, Concentus Musicus Wien and the Helsinki Baroque Orchestra. Her work with conductors such as Daniel Harding, Asher Fisch, Franz Welser-Möst, Andrew Manze, Dennis Russell Davies, Hansjörg Albrecht and Martin Haselböck has taken her to the Elbphilharmonie, the Musikverein in Vienna, the Gewandhaus Leipzig, the Kölner Philharmonie and the Munich Philharmonie am Gasteig. As an opera singer she has appeared at the Teatro La Fenice in Venice, the Teatro di San Carlo in Naples, the Teatro Regio in Turin, Oper Köln, the Teatro Lirico di Cagliari and the Landestheater Linz.

www.elisabethbreuer.com

Rainer Trost



Photo: Arnt Haug

Rainer Trost was born in Stuttgart and studied voice in Munich with Adalbert Kraus. He has appeared at the Royal Opera House, Covent Garden, the state operas in Munich, Hamburg, Dresden and Vienna, the Opéra Bastille, the Metropolitan Opera, the Komische Oper Berlin, the Cologne Opera and the Theater an der Wien, as well as the Bayreuth, Salzburg, Bregenz and Munich Opera Festivals. He has performed in the concert halls of Hamburg, Düsseldorf, Zurich and Lisbon, and at the Musikverein in Vienna. Trost has sung under conductors such as Claudio Abbado, Nikolaus Harnoncourt, Riccardo Muti, Helmuth Rilling, Seiji Ozawa, and Trevor Pinnock. Trost has appeared on numerous albums, including Mozart's *Così fan tutte*, Lehár's *The Merry Widow*, Mozart's *La clemenza di Tito*, Mendelssohn's *Saint Paul*, Beethoven's *Missa solemnis* and *Fidelio*, as well as on recordings such as Schubert's *Die schöne Müllerin* and *Schubert's Friends*.

Paul Armin Edelmann



Photo: Felicitas Matern

Paul Armin Edelmann's association with music began at an early age. As a child, he was a member and soloist of the famous Vienna Boys Choir, and he later reinforced his musical studies at the University of Music and Performing Arts Vienna. Since 1998, Edelmann has sung at the Wiener Staatsoper, the Volksoper Wien, the Teatro Real in Madrid, Komische Oper Berlin, the Théâtre Royal de La Monnaie in Brussels, San Diego Opera, the New National Theatre Tokyo, the Lincoln Center Festival in New York and the state theatres in Darmstadt, Düsseldorf, Wiesbaden, Cologne, Frankfurt, Stuttgart, Munich and Leipzig. He has also appeared at, among others, Opera Ireland in Dublin, the Israeli Opera in Tel Aviv, the Palau de les Arts in Valencia, San Sebastián Festival, Bregenz Festival, Opera Hong Kong, the National Centre for the Performing Arts in Beijing, and the Opéra national de Paris. Edelmann has worked with renowned conductors such as Nikolaus Harnoncourt, Lorin Maazel, Michel Plasson, Jeffrey Tate and Manfred Honeck. His discography includes *Reger Orchestral Songs* and an album of works by Schubert (*Capriccio*).

www.paul-armin-edelmann.com

Ricardo Bojórquez



Photo: Taro Morikawa

Bass Ricardo Bojórquez was born in Mexico City. He started taking singing lessons with José Briano at the age of 16, going on to study at the Escuela Nacional de Música, Mexico with Rufino Montero. In 2013 he moved to Vienna and continued his musical education at the University of Music and Performing Arts Vienna with Regine Köbler and Rainer Trost, graduating with a Bachelor of Arts in 2018, and making his stage debut while there in June 2014 as Bottom in Britten's *A Midsummer Night's Dream*. He has subsequently sung various roles such as Seneca in *L'incoronazione di Poppea*, Osmin in *Die Entführung aus dem Serail*, Bartolo in *Le nozze di Figaro*, Masetto and Comendatore in *Don Giovanni*, Sarastro and Sprecher in *Die Zauberflöte*, Cold Genius in *King Arthur*, Le Bailli in *Werther*, Müff Müff in *Tulifant* and Sciarrone in *Tosca*.

Bernadette Bartos



Born in Austria in 1982, pianist Bernadette Bartos studied at the University of Music and Performing Arts Vienna and the Royal College of Music. She has participated in masterclasses with Klaus Hellwig, Christopher Elton and Noel Flores among many others. Since October 2012, Bartos has worked as a vocal répétiteur for Lieder and oratorio at the Mozarteum University Salzburg. As a concert pianist she has performed at venues across Europe, including the Wiener Musikverein and the Wiener Konzerthaus. Her debut at Regent Hall, London gained her First Prize in the Beethoven Chamber Music Competition of the Beethoven Piano Society of Europe. Bartos regularly shares the stage with singers such as Rainer Trost, Paul Armin Edelmann and Rafael Fingerlos among others. In March 2013, she released an album of Lieder by Randhartinger with baritone Wolfgang Holzmair (Gramola). She also recorded an album with Gerald Schubert, violinist of the Vienna Philharmonic, comprising excerpts from operas by Wagner transcribed for violin and piano, which was released in December 2015 to high acclaim. Bartos has been represented by the Vienna Music Connection artists agency (VCM) since 2014.

www.bernadettebartos.at

Beethoven's contribution to the development of German song was significant – he wrote some 90 songs – but it has inevitably been overshadowed by his mastery of orchestral and instrumental music. Unlike Mozart and Schubert's works in the genre, little is known about the composition and performance of Beethoven's songs, but he is known to have greatly respected Goethe, as his settings amply show, not least in the incidental music to *Egmont*, from which *Freudvoll und leidvoll* is taken.

Ludwig van
BEETHOVEN
(1770–1827)

1 Klage	2:40	17 Schwing dich in meinem Dom	
2 Neue Liebe, neues Leben	2:35	(‘Ich wiege dich in meinem Arm’)*	5:17
3 Erlkönig	3:16	18–19 Dimmi, ben mio, che m’ami	4:34
4 In questa tomba oscura	3:05	20 Busslied	4:51
5–7 Sehnsucht	3:57	21 Wonne der Wehmut	2:33
8 Gesang aus der Ferne	4:11	22 Feuerfarb	3:06
9–11 An die Geliebte	3:10	23 Opferlied	2:46
12–14 Freudvoll und leidvoll	3:20	24 Traute Henriette	0:50
15 Das liebe Kätzchen	0:26	25 Gretels Warnung	0:56
16 Der Knabe auf dem Berge	0:50	26 Languisco e moro	1:06

***WORLD PREMIERE RECORDING**

Elisabeth Breuer, Soprano **5–7 12–17 25 26**

Rainer Trost, Tenor **1 2 8 18 19 21 24**

Paul Armin Edelmann, Baritone **3 9–11 20 22 23**

Ricardo Bojórquez, Bass **4** • **Bernadette Bartos, Piano**

A detailed track list can be found inside the booklet. The German sung texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/574071.htm

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