COBRA RECORDS

Ladies Only

Love and Lament
Franz Schubert

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Kriehuber
846

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Franz Schubert died on November 19th 1828, only 31 years old, leaving behind more than 600 Lieder or German art songs. His music was treasured by a group of friends, who used to gather together for private music-performances in Vienna (Schubertiades), but most of his songs had to wait (some ended up in the fireplace!) until after his untimely death to be rediscovered and finally published. Schubert transformed the simple strophic, folk-like song into a vehicle of great emotional power. In transforming a lyric poem into a mini-operatic scene he proved his creative talent. Schubert's great original contribution to European music was his invention of the 'Lied' (art song), on poems by distinguished writers. Being a romantic composer he tried to blend two art forms, making a new creation out of poetry and music. Schubert paved the way for many other composers by setting to music poems by Goethe, beginning with "Gretchen am Spinnrade" (Gretchen at the spinning wheel) in 1814.

It is mere coincidence that during the recording period of "Ladies only", my eyes fell on a headline in the culture section of the Telegraph on the anniversary (November 19) of Schubert's death entitled "Schubert is needed now more than ever". I was gratefully touched and impressed by this essay written by philosopher Roger Scruton. The essay fully reflects my motivation to perform this recital of songs together with pianist Marianne Boer.

Scruton pleads that Schubert is a composer whom we should cherish and celebrate every year and every day. "We live in a world that is on the run. We run towards huge rewards and we run from huge disasters. Nothing around us stands still; we seek rest but rarely find it. We have lost touch with what matters, which is the poignant sense of being. And that is what Schubert has in abundance. He is the poet of home and the loss of home… Whatever the matter in hand - lovelorn, exultant, reverent, nostalgic, furious, heroic, despairing, religious, erotic, through the range of human feeling- the Schubertian melody captures the thing as it truly is, free from sentimentality and exaggeration and with simplicity and directness that lift us into another and purer world" (Telegraph November 19th 2015).

Schubert's greatest works were written in the shadow of death and illness, life being so vulnerable in those days of early 19th century (he suffered from both syphilitic and typhoid infection). His

songs embody the entirety of human experience and his greatest works make us stare into the void, and do so in a way that is neither morbid nor despairing but strangely enriching, urging us to value the beauty of the moment.

Schubert always chose poems with genuine feelings when he composed a song. He never set mere sentimentalities to music. He went to the real lyric source and as a result each song seems distinct in words and melodies, as spontaneous wild-flowers. Even faced with death, Schubert could evoke the sweetest of joys in his awe-inspiring compositions. "His vision is clear, undeceived and frightening; and yet he snatches love and joy from the void that stands ready to engulf them, and the result is as life-affirming as any music that I know" (Scruton).

Listening to Schubert's music is a 'total experience', like a diamond of many facets (Samama) that reflects the impact of so many dreams, emotions, and insights. He had a pure insight into the human psyche, combined with the right sensors to give musical expression to everything that concerns us and makes us emotional in his music. Schubert's songs reveal emotions with which 21st century listeners can still identify.

The songs collected for this recital 'Ladies only' mark Schubert's strong empathy for women in poetry. Since uncertainty and emotional fluctuations were often seen as particular female qualities, it is not surprising that poets in the Biedermeier era (1815-1848) used female personae to express their feelings of distress. A second layer in these poems relate to the subordinate - if not suppressed - position of women in society, which during the Napoleontic era improved, but subsequently deteriorated during the Biedermeier period.

Schubert already started identifying himself with female feelings of love and suffering in his adolescent years. The female subjects created by romantic poets like Schiller, Goethe and Scott, tell their story by means of a 'Klage' (complaint), a lament. This explains why Schubert often sets laments by female characters in his early songs. These female protagonists found themselves confronted with disastrous or even fatal forces and their irreversible fate leaves no other option but to tell their distress as beautiful as a lament. The discovery of the expressive power of the lament in his early songs gave Schubert creative inspiration to develop the romantic German Lied. Half of all his early songs consist of these female laments and they have something in common. They all seem to have appealed to Schubert because the women of these romantic texts speak in the first person, like a direct expression of their soul. This characterizes the poems

of the “Sturm und Drang” period (storm and stress) in German Literature at the end of the 18th century. The poets sympathized with innocent childlike qualities, the simple nature, rural populations and the naive maiden, which at the same time sharply contrasted with the harsh living conditions that in those days applied to many. This literary historically important period stands in strong contrast with the rationality of the Enlightenment and confronts reason with strong feelings, the instinct and the unconscious. Schubert’s musical treatments of the maiden laments in poetry reveals that he identified himself with them, using them as a cover for his own personal reflections and feelings. Schubert musically sublimates his own feelings of loneliness, fear, love and happiness, as though he personally expressed his own laments in his female songs.

Schubert created his early songs when he was a teenager in Biedermeier Vienna. The term Biedermeier was a humorous combination of the titles of two poems: Biedermann’s Evening Comfort and Bummelmeier’s Complaint. These poems were parodying the poetry of the Biedermeier era as being depoliticized and petit-bourgeois. The ideal Biedermeier citizen of Vienna in Schubert’s days was scrupulously apolitical, focused on family and domestic pleasures. Vienna was known as a city of pleasure, wine, women and song. And as long as the average Austrian had his dark beer and sausages he would not revolt. It was a city not merely of pleasure but of, what might be called state-sponsored and state-controlled escapism from censorship and persecution. Hence the abundance of theatres, restaurants, taverns, coffeehouses, the booming trade in prostitution and above all the omnipresence of the piano and of music in general.

The Biedermeier culture reflected the growing urbanization and industrialization leading to a new urban middle class and hence a new kind of audience as opposed to Beethoven’s music which served the needs of the Viennese upper class. The early Lieder of Schubert suited for drawing room performances illustrate the broadened reach of art in this period. A less pleasant aspect of the Biedermeier culture in Vienna was the political oppression serving the restoration of absolute monarchy after the Napoleontic Wars (1815). The Viennese government depended on an extensive network of informants and spies. Speech, art and press were censored, and innocent people could be arrested and held without trial. Only under the header of Art and Culture were groups of more than three people allowed to organise meetings, such as private concerts and reading clubs.

In Schubert’s art we find both acceptance of and rebellion against this Biedermeier culture.

Schubert, like many liberal minds of his time, opposed the repressive governmental system, led by chancellor Metternich. The reality of ruthless persecution of anybody suspected of liberal orientation made critical minds utter their criticism in a disguised form. It is not unusual for Biedermeier writers and poets to hide their political criticism behind metaphors. Likewise the poetic language set to music by Schubert could be furnished with political metaphors. During the Biedermeier period people were far more used to encrypted messages, which also means that contemporaries were inclined to look for a second meaning in a poem or a song.

Biedermeier citizens sought shelter in the comfort of their private world. For Franz Schubert his own circle of friends and admirers was the first audience and addressee for his music. Schubert's friends were true partners in his work, since they were interested in both literature and music. They continuously supplied him with fresh poetry, not least with poems written by themselves and sketches for opera. These were the germ of the later 'Schubertiaden' looking to art as the salvation of society's ills.

In 1820 however Schubert and four of his friends were arrested by the secret police. They were suspected of liberal sympathies. One of his friends was imprisoned for more than a year while Schubert was severely reprimanded. He returmed home intimidated and with a black eye. This affray with the police severely affected his mind resulting in a kind of existential crises in 1823, coinciding with Schubert's hospitalization with symptoms of syphilis.

The profound sense of shame that pervaded his life, not being able to live financial independent of his friends, intensified when symptoms of secondary syphilis became visible, like itchy red rash and patchy hair loss. Schubert's friends tried to cheer him up, but his misery and the dwindling hope that one day his operas would be accepted, drove him many times into deep despair. His temporary depressions however did not have any effect on Schubert's almost super-human powers of production and many songs were written in the Vienna General Hospital. It is likely that he was treated with Mercury, a then common remedy. This gave rise to the saying: "a night in the arms of Venus leads to a lifetime on Mercury". It is quite plausible that the headaches that plagued him so badly in the years to follow were side-effects of this agent. Schubert, about 25 years old now, must have realised that his time on earth had become drastically limited. Like Beethoven's deafness Schubert's illness would serve as both the curse of his existence and the driving force in his last seven years. It coloured all his later works, reflecting his insights into the suffering of humankind.

The happiest time of Schubert's later years were the summer and fall of 1825. He went on an extended concert tour through upper Austria with his artistic idol, the star baritone Johann Michael Vogl, who was much older and proved to be a second father to the composer offering considerable financial and artistic support. Schubert wrote to his brother: "the way in which Vogl sings and I accompany him so that we seem to be fused for the moment into a single being, is something entirely unknown to these people".
It was on this trip with the inspiring natural scenery that Schubert composed his "Ave Maria". This song was among the hits of Schubert and Vogl's Lieder tour of upper Austria. The last six songs of the recital 'Ladies only' on this CD were all composed in this relatively happy year 1825.

It seems likely that in the late fall or winter of 1826 Schubert by coincidence discovered Wilhelm Müller's cycle of poems "Winterreise" (Winter Journey) in the library of his aristocratic friend and roommate Franz von Schober. It was an unexpected reunion with a poet whose verses had already set him alight once before (Schöne Müllerin). Müller's Winterreise is a long cycle of variations on the themes of grief and the experience of loss, a story of an older man despairing in life, with a heart in turmoil.

The work took months and it absorbed more of his feeble resources than was ever the case with other songs. Beethoven's death in March 1827 exacerbated his dark moods. Schubert served as a torchbearer at his funeral. In the beautiful churchyard of Währing Schubert may have felt that he would soon join the old master and that he longed to be buried alongside to him. Schubert was a passionate devotee of Beethoven's music and in almost fearful reverence, had raised him to god-like heights. In his shyness he never dared to seek his idol's friendship. Beethoven took little notice of the growing genius of Schubert during his life. However, on Beethoven's sickbed a close friend gave him a collection of Schubert's Lieder, including a couple of the female songs (young Nun), providing him with some appropriate amusement. He was astonished and could not believe that Schubert had already composed more than 500 songs, admitting "there is truly a divine spark in Schubert" (franzpeterschubert.com). The admiration for Schubert increased Beethoven's hunger to see more, but unfortunately the adored great master was at the end of his powers and died March 26th 1827.

Schubert, inspired by Beethoven's words, became convinced that he now bore the mantle of Beethoven and that he should not waste any of whatever time left, to prove himself worthy of the deceased master's esteem.

The period between Beethoven's death and that of Schubert's in November of the following year was in the opinion of composer Benjamin Britten the most productive year and a half in the whole history of music. Schubert's choice of setting to music the 24 poems of Müller especially reflected his sole interest in deep emotions and not in psychological refinement. Regret and renunciation of a desolate man in an eerie landscape are his themes. The unpretentiousness and simplicity of Müller's poems are matched by the simplicity of Schubert's musical texture and we have to undergo the overwhelming shock of each new manifestation of despair. All 24 poems together form an unceasing lament, which none can sing or hear without being deeply moved. Winter Journey opened the door to new modes of musical expression. It is pure music, stripped down to its bare essentials.

We won't do justice to Schubert in stating that these songs were written by a man entering the winter of his life at the age of thirty. Besides his winter mood there was still enough presence of spring in his soul reflected in many of his instrumental works composed in his last year 1828. The creation of Winterreise is the result of more than ten years exploring different ways of expression of mental and emotional disturbance and ecstasy, starting with the early female lament and other love songs written in first person. In his later years he no longer needed a female person to pour out his despair. The laments of Hagar, Gretchen, the young Nun, Kolma, Viola, all works of Schubert's youth, were in line with his passion for setting to music poetic laments. The poet Wilhelm Müller gave Schubert the male person to lament, by depicting the wanderings and dreams of the alienated lover. Wilhelm Müller, who died just before Schubert, wrote in his diary: "perhaps there is a kindred spirit somewhere who will hear the tunes behind the words and give them back to me". And it was Schubert who gave the words back to him, in what he called himself "a cycle of awe-inspiring songs", like ageless spirit's music.

Much to my regret Winterreise is Schubert's most masculine of song-cycles, so I am not supposed to sing it. But I am most grateful for all his female wanderings and confessions. He entrusted much of his own internal complaints and despair to female protagonists in his songs during his creative life.

It is likely that given the nature and social stigma associated with syphilis, the composer was very selective about those to whom he revealed the truth concerning his health. One such friend was the painter Leopold Kupelwieser, to whom he addressed the most famous and harrowing of his preserved letters, dated March 31st 1824. "I feel myself to be the most unfortunate and the most wretched man in the world (…) Picture to yourself someone whose most brilliant hopes

have come to nothing; Someone to whom love and friendship are at most a source of bitterness (…) My peace is gone, my heart is sore, I shall find it never and nevermore (…) That could be my daily song now, for every night when I go to sleep I hope never to wake again, and each morning I am only recalled to the griefs of yesterday" (Ringer).

The quoted refrain is from his own first great song "Gretchen am Spinnrade" composed in 1815, when Schubert was still a teenager and in the prime of his life. This song happens to be the first song of our female recital, because with Schubert's setting of Gretchen's Lament from Goethe's Faust he invented a new musical genre with bold innovations. Schubert was so blown away by the Faust drama that he expressed his empathy with Faust's victim Gretchen in a lament. How could a 17-years-old son of a poor Viennese schoolmaster have achieved such empathy with a passionate young woman, painfully aware that she is about to be betrayed (unmarried pregnancy). According to his contemporaries, Schubert created something new, of unprecedented power. It was the first remarkable composition in a hitherto unknown form, the first modern German song.
Schubert's father had the career of a schoolmaster in mind for his son. Schubert himself was not thrilled about going to work at his father's school. He had only one goal in mind: "I was born to compose and for no other purpose" (Samama).

Johann Wolfgang von Goethe (1749-1832)

1. GRETCHEN AM SPINNRADE

D126 October 1814; published in 1821 as Op 2

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Wo ich ihn nicht hab'
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluss.
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt sich
Nach ihm hin.
Ach dürft' ich fassen
Und halten ihn.

Und küssen ihn
So wie ich wollt'
An seinen Küssen
Vergehen sollt'!

What is new about Gretchen at the spinning wheel? The piano's role altered from a mere harmonic, subordinated position into an interacting musical partner. Schubert gives the pianist an equivalent role in the expression of mood and emotions, becoming the singer's alter ego. The performing of Gretchen's lament needs a pianist of both strength and dexterity. The left hand requires a steady beat to simulate the back and forth motion of the foot treadle, while the right hand has to ripple rapidly through sixteenth notes to imitate the whirring sound of the spinning Wheel. The concrete image of the spinning wheel is also a metaphor for the confused emotions whirling in Gretchen's soul, stirred by her newly awakened sexuality, and the anxious beating of her heart.

It was not uncommon for Romantic writers to link spinning with grief and social female misery. With these associations and texts, extracted from Goethe's Faust, Schubert experimented how far he could go with "Lied", in allowing it to be a personal statement, as he identified himself with the agony that grips Gretchen. When she cries out that she shall die from his kisses, she is literally fully aware of her fate. In the days of Goethe and Schubert, women who gave in to seduction were not forgiven for their indiscretions. Society marked them as outcasts, not acceptable for marriage and suicide proved to be a common recourse (Schroeder). It is still considered mysterious that a 17 years old boy could have created a work of such perfectly assured form, containing stylistic innovation and that he already identified himself with female outcasts when he was very young.

Dieskau states that the song must be sung with economical and historical awareness and his advice for singers is still valid today: "All those bosoms on the concert platform which "long for

him" on Gretchen's account are nothing but distortion and corruptions. We must remember that she is a young inexperienced girl in love for the first time. She is no lady of high society about to be divorced from her second husband in order to catch Faust" (Dieskau). She lost her dignity, and she was tormented by her conscience, knowing her life of domestic simplicity would never be the same again, consumed now by reckless passion.

Johann Wolfgang von Goethe(1749-1832)

2. GRETCHENS BITTE

D564 May 1817; published in 1838 as a fragment

Ach, neige
Du Schmerzenreiche,
Dein Antlitz gnädig meiner Not!

Das Schwert im Herzen,
Mit tausend Schmerzen
Blickst auf zu deines Sohnes Tod.

Zum Vater Blickst du,
Und Seufzer schickst du
Hinauf um sein' und deine Not.

Wer fühlet,
Wie wühlet
Der Schmerz mir im Gebein?
Was mein armes Herz hier banget,
Was es zittert, was verlanget,
Weisst nur du, nur du allein!

Wohin ich immer gehe
Wie weh, wie weh, wie wehe
Wird mir im Busen hier!
Ich bin, ach, kaum alleine,
Ich wein', ich wein', ich weine,
Das Herz zerbricht in mir.

It is sad that Schubert did not complete his second setting of Gretchen's lament, taken from Goethe's Faust, titled "Gretchen's Bitte" (Gretchen's plea), because it might well have equalled "Gretchen am Spinnrade" in emotional intensity. He may have cherished an ambition to write an opera based on the Faust drama, but felt unable to do so in 1817. Consequently only five of the eight stanzas were set to music. Schubert begins the second lament of Gretchen with a single measure in slow tempo, but it really sets the emotional stage of the drama to unfold. The first three stanzas suggest that she is praying while she stares at a picture of Mater Dolorosa. However, in the fourth stanza the focus turns to Gretchen's inward thoughts and torment. The

liturgical metre is abandoned, and major key yields to minor in a remarkable passage for the bottom half of the voice, suggesting a pain in the centre of the soul. The sequence of modulations, each one turning the screw of tension higher resembles the last part of "Gretchen am Spinnrade". The last three lines of the verse, after some tearful repetition of words, dissolve, just like all Gretchen's courage, into a cry of the heart in C major. We must lament that Schubert put aside the song and never returned to it.

Johann Wolfgang von Goethe (1749-1832)

3. CLAUDINE'S ARIA: Liebe schwärmt auf allen Wegen

D239 no 6 Claudine von Villa Bella July 1815; published in 1893

Liebe schwärmt auf allen Wegen;
Treue wohnt für sich allein.
Liebe kommt euch rasch entgegen;
Aufgesucht will Treue sein.

Schubert's empathy with Goethe's lyric poetry is the foundation of the European art song. No other poet so fired Schubert's creative imagination as did Goethe. Everything that Schubert strove to express in music, deep emotions, evocative language, all this he found in Goethe's poetry. Schubert's adoration for Goethe was one-sided. In fact Goethe rejected Schubert's compositional innovations, preferring the subordinated harmonic role of the piano. In his view language was pushed away by music, a rebalancing that he rejected and which met broader criticism: Schubert Lieder were not songs, but opera scenes, was the often heard criticism. In this context it is somewhat ironic that Goethe, regarded as the supreme European man of the written Word, could never have suspected that in many parts of the world, his name would achieve immortality through the music of this poor Viennese Schoolmaster (which he was till 1817).

Schubert's most ambitious project of 1815 was to write an opera, encouraged by his teacher, Antonio Salieri. He was inspired by Goethe's high-minded German text entitled Claudine von Villa Bella. It may very well have been Schubert's most accessible work for the stage, however his operatic career was shadowed by an unhappy star. It was not performed during his lifetime, and both Acts ll and lll were (mis)used by a household servant to light the stove during the

revolutions of 1848. What remained of the work was enough to demonstrate the growth in Schubert's compositional technique over his previous juvenile 'Singspiele'. But he lacked real friends with expertise in the labyrinthine Viennese opera world.
The cantabile arias are the brightest moments in the surviving Act l. The brief aria "Liebe schwärmt auf allen Wegen" (Love roves everywhere) found its way into Friedländer 's edition (Peters) to the Lied repertoire. The plot of this opera is a typical one of mistaken identities and disguises. Claudine is the daughter of the Lord of Villa Bella and she has something of a flighty disposition (she admits she finds love on every road; "auf allen Wegen"). Being already betrothed she falls in love with a rival. Love pours out here freely instead of lament.

Ossian (James Macpherson; 1736-1796)

4. KOLMAS KLAGE

D217 September 1815; published in 1830 Vol 2 Nachlass

Rund um mich Nacht,
Ich irr' allein,
Verloren am stürmischen Hügel;
Der Sturm braust vom Gebirg,
Der Strom die Felsen hinab,
Mich schützt kein Dach vor Regen,
Verloren am stürmischen Hügel,
Irr' ich allein.

Erschein', o Mond,
Dring' durch's Gewölk;
Erscheinet, ihr nächtlichen Sterne,
Geleitet freundlich mich,
Wo mein Geliebter ruht.
Mit ihm flieh' ich den Vater,
Mit ihm meinen herrischen Bruder,
Erschein', o Mond.

Ihr Stürme, schweigt,
O schweige, Strom,
Mich höre, mein liebender Wanderer,
Salgar! ich bin's, die ruft.
Hier ist der Baum, hier der Fels,
Warum verweilst du länger?
Wie, hör' ich den Ruf seiner Stimme?
Ihr Stürme, schweigt!

Doch, sieh, der Mond erscheint,
Der Hügel Haupt erhellet,
Die Flut im Tale glänzt,
Im Mondlicht wallt die Heide.
Ihn seh' ich nicht im Tale,
Ihn nicht am hellen Hügel,
Kein Laut verkündet ihn,
Ich wand'le einsam hier.

Doch wer sind jene dort,
Gestreckt auf dürrer Heide?
Ist's mein Geliebter, Er!
Und neben ihm mein Bruder!
Ach, beid' in ihrem Blute,
Entblösst die wilden Schwerter!
Warum erschlugst du ihn?
Und du, Salgar, warum?

Geister meiner Toten,
Sprecht vom Felsenhügel,
Von des Berges Gipfel,
Nimmer schreckt ihr mich!

Wo gingt ihr zur Ruhe,
Ach, in welcher Höhle
Soll ich euch nun finden?
Doch es tönt kein Hauch.

Hier in tiefem Grame
Wein' ich bis am Morgen,
Baut das Grab, ihr Freunde,
Schliesst's nicht ohne mich.
Wie sollt' ich hier weilen?
An des Bergstroms Ufer
Mit den lieben Freunden
Will ich ewig ruh'n.

The young Schubert of 1815-1817 was much inspired by the poetry of Ossian. Behind the pseudonym 'Ossian' lurked James Macpherson, who launched a lyrical fashion in the late years of the eighteenth century, and indeed Ossian became all the rage, awakening a craving for the rugged simplicity of the ancient Celtic culture and traditions, analogous to Wagner who fell back on the German culture, its roots, its myths and sagas. Goethe's protagonist Werther confesses "that Ossian has replaced Homer in his heart" (Dieskau). In Goethe's novel, Werther reads aloud the songs of Ossian to his beloved Charlotte. He recites the story of Kolma, in which the heroine discovers the bodies of her lover and brother who had slain each other in mortal combat. Goethe continues: "Werther and Charlotte felt their own fate in the misfortunes of Ossian's heroes. They felt together and merged their tears".
Schubert was also familiar with the story of Kolma from a musical setting by the German composer Johann Reichardt who died in 1814. It is even not impossible that this work was intended by Schubert to be a humble tribute to the memory of the deceased composer. That could explain why Kolmas Klage is composed in the old-fashioned style, which his own musical experiments in the year of Reichardt's death, had already exceeded (Johnson). To a certain extent Schubert also modelled the musical shape of Kolmas Klage on Reichardt's ideas. Schubert's improved version eclipsed the original, but this type of learning by imitation was quite common. Like the ballads of Zumsteeg, the songs of Reichardt had a powerful impact on Schubert.

Schubert's stormy ballad is nowadays totally neglected. There are certain aspects that keep it out of the concert hall. For example, the lack of a piano introduction is unusual. Furthermore the rousing opening is followed by two slow movements, which for all their beauty, often vocally fail to equal the impact of the opening. In contrast to Reichardt, Schubert preferred a very rousing and stormy opening, strictly following the Ossian text, where the eerie description of a tempestuous desolate landscape yields to moonlight and then to Kolma's tragic, but introverted and contained lament. Influenced by the no-frills directness of the older generation of song composers, Schubert has the voice plunge immediately into the battle scene and the staccato triplets in the left hand are precursors to the stormy accompaniment of "The young Nun" a decade later. The uproarious introduction is followed by a beautiful cantilena. However one might have expected that Kolma's discovery of the dead bodies would prompt new music but Schubert remained true to the traditional harmonic support. The simplicity of the last two verses is very moving, but Schubert has miscalculated the vocal stamina necessary to switch tessitura's in a work of this length and power. The final pages of the song are extremely demanding because the high sotto voce passages follow a great deal of low-lying fortissimo passages at the beginning. The demands of these contrasts no doubt account for why "Kolma's Klage" is seldom or never heard in the concert hall. It is nevertheless a remarkable work with touches of real Schubertian genius tempered by the guiding example of a former age.

Johann Mayrhofer(1787-1836)

5. IPHIGENIA

D573 July 1817; published in 1829 as Op 98 no 3

Blüht denn hier an Tauris Strande,
Aus dem teuren Vaterlande keine Blume,
Weht kein Hauch
Aus den seligen Gefilden,
Wo Geschwister mit mir spielten? –
Ach, mein Leben ist ein Rauch!

Trauernd wank' ich in dem Haine, –
Keine Hoffnung nähr' ich – keine,
Meine Heimat zu erseh'n,
Und die See mit hohen Wellen,
Die an Klippen sich zerschellen,
Übertäubt mein leises Fleh'n.

Göttin, die du mich gerettet,
An die Wildnis angekettet, –
Rette mich zum zweitenmal;
Gnädig lasse mich den Meinen,
Lass' o Göttin! mich erscheinen
In des grossen Königs Saal!

Johann Mayrhofer was a very important friend of Schubert. He was a civil servant with genuine poetic talent and Schubert set to music lots of his poetry. He was by far the best poet among Schubert's dilettante friends. Mayrhofer was a passionate lover of the Greek and Latin classics. It is unusual for Mayrhofer's poetry to concern itself with female emotions, and although no competition for Goethe's Gretchen or Scott's Ellen, Iphigenia is the best of that poet's small number of female songs.

The song is the lament of Iphigenia, daughter of King Agamemnon of Mycenea. When the Greek ships were stuck at Aulis for lack of wind and unable to sail for Troy, Agamemnon was ordered to sacrifice his daughter in return for favourable winds. Iphiginenia was spirited away, however, by Diana and taken to Tauris, where she became a priestess in a temple to Diana. The poem expresses intense longing for one's homeland. Unhappy in his Biedermeier world, it is often suggested that the severely depressive Mayrhofer felt a longing for a different world, "a homeland beyond his reach".

It is no coincidence that Schubert's female laments depict subjects drawn from myths, legends and dramas. Contemporary audiences had little difficulty in recognizing the plight of characters such as Gretchen, Kolma and Iphigenia. Schubert's empathetic musical setting compensates the lack of stage and creates a detailed sound-picture and individual musical portrait of Iphigenia. He expresses her thoughts with a sweet nobility of tone. Large vocal leaps and frequent appoggiaturas intensify the poignancy of her plight. In a notice dated 1829, one of Schubert's friends (von Spaun) claimed "that Gluck's 'Iphigénie en Tauride' was the first opera to make a truly deep impression on Schubert: Iphigénie's lamentations moistened the eyes of the good-natured composer with tears of emotion".

Johann Wolfgang von Goethe (1749-1832)
Marianne von Willemer (1784-1860)

6. SULEIKA I

D720 March 1821; published in December 1822 as Op 14 no 1

Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunde?
Seiner Schwingen frische Regung
Kühlt des Herzens tiefe Wunde.

Kosend spielt er mit dem Staube,
Jagt ihn auf in leichten Wölkchen,
Treibt zur sichern Rebenlaube
Der Insekten frohes Völkchen.

Lindert sanft der Sonne Glühen,
Kühlt auch mir die heissen Wangen,
Küsst die Reben noch im Fliehen,
Die auf Feld und Hügel prangen.

Und mir bringt sein leises Flüstern
Von dem Freunde tausend Grüsse;
Eh' noch diese Hügel düstern,
Grüssen mich wohl tausend Küsse.

Und so kannst du weiter ziehen!
Diene Freunden und Betrübten.
Dort wo hohe Mauern glühen,
Dort find' ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,
Liebeshauch, erfrischtes Leben
Wird mir nur aus seinem Munde,
Kann mir nur sein Atem geben.

Suleika l and ll are both strong examples of German female art song. Though published under Goethe's name, the true author is actually a woman by the name of Marianne von Willemer. Schubert, however, was probably unaware of the poetry's origin but he may have felt the feminine soul in these poems. With her permission Goethe revised the poems and published them as "Das Buch Suleika" (book of Suleika) in the anthology West-östlicher Divan (West-Eastern Divan). This is a collection of lyrical poems inspired on the poems of the Sufi poet Hafez from Persia (1390), who lauded the joys of love and wine and targeted religious hypocrisy. Goethe saw himself as a latter-day Hafez and the book Suleika provided a poetical outlet for the feelings of mutual love between the much older Goethe (as Hatem) and Marianne (as Suleika). Goethe was inspired by Orientalism, which combined ideas of universal love, wisdom, and polarity from East and West. Goethe 's West-Eastern Divan, published in 1819 was a symbol for stimulating exchange and mixture between Christian and Muslim cultures. The name Suleika symbolizes the East-Western polarity. Suleika is the Islamic name for "great lover" (who showed real love to Joseph in the biblical story Joseph in Egypt). In the Jewish and Muslim culture Suleika is a woman who is able to feel deep and sincere love, while in the Christian tradition the name is associated with a woman who is a great sinner and a villain (Potiphar's wife).
The Suleika poems set by Schubert are the poetical echo of the climax of the brief, and intense relationship of Goethe and Marianne during their encounter in the Heidelberg palace (September 1815). Suleika l is a feast for the senses and emotions, rare even for Schubert, who "extracted every ounce of musical marrow of the poem" (Dieskau).
In the song Suleika addresses the East wind on her way from Frankfurt to Heidelberg where she

will meet her longed-for lover Hatem (Goethe). Sitting in a horse drawn post-coach she asks the East wind to bring Hatem's love to her. In the very sensitive and passionate piano-accompaniment Schubert pictures a trotting horse bringing the excited Suleika in trotting rhythm to the meeting place of her beloved. The key in which the song is written, B minor, as well as the ostinato rhythm which dominates the first 5 verses, both symbolize intense longing, just like the first movement of the Unfinished symphony, which uses the same tonality and rhythm. In the second verse Suleika shifts her attention outwards and observes the world around her, following Goethe in his capacity as botanist. As if placed under a microscope she imagines the behaviour of the jumping and creeping insects in the sand, hurled to all sides by the rolling wheels of the post-coach. The form of the song gives ultimate expression to the words. In the fifth stanza, when Suleika finally sees the high walls of Heidelberg palace were she'll find her beloved, the music reflects harmony and inner peace. Schubert has allowed the two lovers to conjoin where the disparity between their ages and the marriage of Marianne defeated them in real life.
Schubert had written nothing as openly impassioned as this for woman's voice since "Gretchen at the Spinning wheel". Again Schubert entered into the female psyche, but this time inspired by a poem of female desire to be reunited with her lover. It is Schubert who fantasized alongside Suleika and Hatem about the love he desperately longed for himself.

Johann Wolfgang von Goethe (1749-1832)
Marianne von Willemer (1784-1860)

7. SULEIKA ll

D717 March 1821 published in August 1825 as Op 31

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen
Was ich in der Trennung leide!

Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen;
Blumen, Auen, Wald und Hügel
Stehn bei deinem Hauch in Tränen.

Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlider;
Ach, für Leid müsst' ich vergehen,
Hofft' ich nicht zu sehn ihn wieder.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine Schmerzen.
Sag ihm, aber sag's bescheiden:
Seine Liebe sei mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

Suleika ll is almost certainly shaped as a piece to display virtuosity, dedicated to the famous prima donna Anna Milder. Though it has never achieved the beloved status of its counterpart (Suleika I) it is an enchanting and passionate song. Suleika addresses her lament to the West wind, travelling homewards. She implores the wind to carry the bittersweet tears (raindrops) of her departure back to him. Like Suleika l the piano-accompaniment suggests the steady rhythm of a trotting horse and also in this poem Suleika observes the surrounding nature. She notifies that all flowers, meadows and hills seem to be covered with the tears of the west wind, but his soft and mild breath also soothes her sore eyelids. Then suddenly the lament hurls passionately forward, the horse going into gallop, like a virtuosic scherzo. Schubert now makes the pianist's life very difficult with acrobatics in the left and right hand, expressing the gallopade of the horse. During this virtuosic galopa Suleika begged the West wind to hasten to her lover and to conceal her sorrow from him. The coda restores a dreamy mood of Suleika's inner reflections of love.
Goethe and Marianne were never to meet again, though they continued to correspond until Goethe's death. On April 26th 1825 Marianne wrote to Goethe (whom she had not seen for ten years), reporting that a local music shop had sent her "a really lovely song on the East wind from the Divan", which obviously referred to Schubert's Op 14. She only failed to mention the name of the composer. Consequently, Schubert once more was destined to be ignored by Goethe (Dieskau)

Franz von Schober (1798-1882)

8. VIOLA

D786 March 1823; published in 1830 as Op 123

Schneeglöcklein, o Schneeglöcklein,
In den Auen läutest du,
Läutest in dem stillen Hain,
Läute immer, läute zu, läute immer zu!

Denn du kündest frohe Zeit,
Frühling naht, der Bräutigam,
Kommt mit Sieg vom Winterstreit,
Dem er seine Eiswehr nahm.

Darum schwingt der goldne Stift,
Dass dein Silberhelm erschallt,
Und dein liebliches Gedüft
Leis' wie Schmeichelruf entwallt:

Dass die Blumen in der Erd,
Steigen aus dem düstern Nest,
Und des Bräutigams sich wert
Schmücken zu dem Hochzeitsfest.

Schneeglöcklein, o Schneeglöcklein,
In den Auen läutest du,
Läutest in dem stillen Hain,
Läut' die Blumen aus der Ruh'!

Du Viola, zartes Kind,
Hörst zuerst den Wonnelaut,
Und sie stehet auf geschwind,
Schmücket sorglich sich als Braut,

Hüllet sich in's grüne Kleid,
Nimmt den Mantel sammetblau,
Nimmt das güldene Geschmeid,
Und den Brilliantentau.

Eilt dann fort mit mächt'gem Schritt,
Nur den Freund im treuen Sinn,
Ganz von Liebesglück durchglüht,
Sieht nicht her und sieht nicht hin.

Doch ein ängstliches Gefühl
Ihre kleine Brust durchwallt,
Denn es ist noch rings so still,
Und die Lüfte weh'n so kalt.

Und sie hemmt den schnellen Lauf,
Schon bestrahlt von Sonnenschein,
Doch mit Schrecken blickt sie auf,
Denn sie stehet ganz allein.

Schwestern nicht, nicht Bräutigam
Zugedrungen! und verschmäht!
Da durchschauert sie die Scham,
Fliehet wie vom Sturm geweht,

Fliehet an den fernsten Ort,
Wo sie Gras und Schatten deckt,
Späht und lauschet immerfort,
Ob was rauschet und sich regt.

Und gekränket und getäuscht
Sitzet sie und schluchzt und weint,
Von der tiefsten Angst zerfleischt,
Ob kein Nahender erscheint.

Schneeglöcklein, o Schneeglöcklein,
In den Auen läutest du,
Läutest in dem stillen Hain,
Läut die Schwestern ihr herzu!

Rose nahet, Lilie schwankt,
Tulp' und Hyazinthe schwellt,
Windling kommt daher gerankt,
Und Narciss' hat sich gesellt.

Da der Frühling nun erscheint,
Und das frohe Fest beginnt,
Sieht er alle, die vereint,
Und vermisst sein liebstes Kind.

Alle schickt er suchend fort,
Um die eine, die ihm wert,
Und sie kommen an den Ort,
Wo sie einsam sich verzehrt.

Doch es sitzt das liebe Kind
Stumm und bleich, das Haupt gebückt,
Ach! der Lieb' und Sehnsucht Schmerz
Hat die Zärtliche erdrückt.

Schneeglöcklein, o Schneeglöcklein,
In den Auen läutest du,
Läutest in dem stillen Hain,
Läut Viola sanfte Ruh'!

Schubert wrote the text of this lamentful flower ballad in co-operation with Franz von Schober, perhaps one of his closest friend at that time (1823). To me it comes across as somewhat strange that Dieskau writes so sneeringly about this song, calling it a comical biology-lesson and an over-ambitious musical gewgaw. In his view Schubert must have loved flowers greatly to trouble himself by setting the boring flower ballads of his friend to music (Dieskau). Viola, however, is one of my favourite laments set by Schubert to music. The striking through-composed song of 19 verses is a metaphorical portrayal of disappointment from the perspective of a violet. Violets in the Biedermeier era were seen as a symbol of innocence, hope and faithfulness, and Viola can similarly be used as a female name, a circumstance that already hints at the second layer of the poem, from flower to human being. The song is a metaphor for Schubert's own vulnerable soul and health, and for his lost love and longing too great for its strength. Viola wastes away in shame and solitude. Schubert expresses his own shattered state of mind in this song and moves the listener profoundly; the misery can almost be felt physically.

An interesting point of view can be found in Anke Theresa Caton's PhD thesis, stating that Schubert gave voice to political criticism through metaphors hidden in the poetry of his friends. Her special attention goes to the poetry of his close friends Johann Mayrhofer and Franz von Schober who were all liberal minded and opposed the conservative, oppressive Metternich system. The song Viola can be read as a political allegory in which Schubert and Schober in co-operation constituted a kind of cryptic language that could survive the severe censure. The hidden messages in naturalistic metaphors and flower symbolism was widespread and recognised by contemporaries in the Biedermeier period.

In essence the 19 verses of 'Viola' depict the early awakening of the violet and its decay. It is the early foreboding of spring and its delay that are responsible for the fate of Viola. Spring is metaphorically named as the groom, with Viola as his bridal flower. The symbol of the bride (faithfulness and disappointed expectation) becomes a code for the contemporary historical and aesthetic process of disillusionment. Schober's selection of motives jointly form a symbolic and narrative structure: all hope for a new life is lost, as spring (her groom) does not appear. This results in a fateful absence of a naturally promised fulfilment and consequently the belief in a fulfilled life dies. Read as a political metaphor, Viola can be understood as the deception of the Beautiful (freedom). Schober's innocent flower poem certainly possesses parallels to the present time. Metternich restored absolute monarchy and he created a kind of prototype police-state by censoring academic freedom and using an informant and spy network to suppress subversive liberal ideas. The rhythmical motif that Schubert gives to the groom (spring), suggests a martial

character: spring is perceived as somebody who brings freedom from suppression of winter. The ultimate absence of spring represents the disappointed longing for freedom. The presumption of political metaphor in this poem does not necessarily present the main purpose of this song, it is at the same time the lamentful depiction of the very strong personal pains about disappointed expectations in life from both Schubert and von Schober.

Wilhelmine von Chézy (1783-1856)

9. ROMANZE DER AXA: der Vollmond strahlt

D797 Autumn 1823 Rosamunde , Fürstin von Zypern; published in 1824 as Op 26

Der Vollmond strahlt auf Bergeshöhn –
Wie hab ich dich vermisst!
Du süsses Herz! es ist so schön,
Wenn treu die Treue küsst.

Was frommt des Maien holde Zier?
Du warst mein Frühlingsstrahl!
Licht meiner Nacht, o lächle mir
Im Tode noch einmal!

Sie trat hinein beim Vollmondschein,
Sie blickte himmelwärts:
„Im Leben fern, im Tode dein!“
Und sanft brach Herz an Herz.

The Romanze from Rosamunde, though not strictly a Lied, was included in Edition Peters' selection of Schubert songs. The Romance actually comes from Schubert's music to Wilhelmine von Chézy's play 'Rosamunde' that was staged at the Theater an der Wien in December 1823. The performance was a flop and the play has been lost. Fortunately, nine parts were saved from oblivion, amongst which the famous Rosamunde overture and the Romanze der Axa. Axa's Romanze belongs to the greatest moon inspired classical masterpieces. It is a simple strophic song and it explores the haunting ambivalence between F minor and F major. The gently rocking 6/8 rhythm and the air of innocence both suggest a bergerette. That this Lied is a conscious pastoral evocation can be derived from the plot. Princess Rosamunde, Queen of Cyprus, has been raised as a shepherdess, far away from the intrigues of the Cypriot court. In the middle of her stressful

attempts to regain the throne, Rosamunde flies back to the hut of Axa, her old protectress. It is Axa who sings this song to Queen Rosamunde. The softly glinting colours of moonlight on the heather are beautifully caught by Schubert. His musical setting evokes a moonlit landscape and timeless refuge from the intrigues and dangers of court life.

Sir Walter Scott (1771-1832) translated by Adam Storck

10. ELLENS ERSTER GESANG

D837 Spring 1825; published in 1826 as Op 52 No 1

Raste Krieger! Krieg ist aus,
Schlaf den Schlaf, nichts wird dich wecken,
Träume nicht von wildem Strauss
Nicht von Tag und Nacht voll Schrecken.

In der Insel Zauberhallen
Wird ein weicher Schlafgesang
Um das müde Haupt dir wallen
Zu der Zauberharfe Klang.

Feen mit unsichtbaren Händen
Werden auf dein Lager hin
Holde Schlummerblumen senden,
Die im Zauberlande blühn.

Nicht der Trommel wildes Rasen,
Nicht des Kriegs Gebietend Wort,
Nicht der Todeshörner Blasen
Scheuchen deinen Schlummer fort.

Nicht das Stampfen wilder Pferde,
Nicht der Schreckensruf der Wacht,
Nicht das Bild von Tagsbeschwerde
Stören deine stille Nacht.

Doch der Lerche Morgensänge
Wecken sanft dein schlummernd Ohr,
Und des Sumpfgefieders Klänge
Steigend aus Geschilf und Rohr.

The long narrative poem, The Lady of the Lake (1810) from which the three Songs by Ellen are taken, transformed Walter Scott into a best-selling writer. Like many contemporaries Schubert was fascinated by Scott's depictions of the Scottish Highlands, including the struggles for freedom, rebellion, hunting scenes, jealousy, love, envy, heroism and generosity. The work describes a fictional struggle in the 16th century between several Scottish Highland clans, some loyal to King James V, others not. One of the rebellious nobles is Lord Douglas. Banished by the King, he and his beautiful daughter Ellen Douglas hide on a lonely island in Loch Katrine. Scott

reveals that King James has a sneaky custom. He spies his citizens by riding through his country, disguised as a wandering Knight. At the opening of The Lady of the Lake, the King in his Wandering Knight's outfit loses his horse because of an unfortunate fall and consequently loses his track in this mysterious unknown world around the bay of Loch Katrine. The disorientated king calls for help by blowing his hunting horn, a sound that is picked up by Ellen. On a small skiff she crosses the lake, believing it might be her lover (Malcolm). Much to her surprise she finds a strange Knight (alias the King). In accordance with Scottish traditions she invites the lost stranger to her place, and they jointly row back to the small island. In her hideaway, a rustic wooden bower, the disguised King recognizes an old sword belonging to the banished Lord Douglas. Ellen however, does not reveal her name and family. She lightly turns away the stranger's inquiry concerning her father's whereabouts. She even jokes that she hypnotizes wandering knights, trying to beguile and confuse them with her singing and magic harp. This is the background to Schubert's setting of Ellen's First Song. From this context it can be inferred that it should therefore not be performed as a lament or battle requiem. Ellen's singing is a diversion strategy; the lament is used here as seduction and distraction. The warrior should forget the horrors of the battlefield as he deserves mental solace. Ellen sings to her mysterious warrior when she leads him to his bed, in order to draw attention from the awkward subject, the rebellion of her father. Apart from soothing the weary knight, she attempts to enchant him, more or less pussyfooting with beguiling music, worthy of a Scottish Lorelei. To soothe and comfort the unknown hunter-warrior, she sings him two 'magic-songs' of enchanted realms: Ellen's First Song and Ellen's Second Song.

Musically, Ellen's first song is in rondo form with the design A-B-A-C-B-A. Above all, in this first song we hear a lullaby of the most wonderful kind, the comforting mood of which is yet given a feeling of danger through the returning of the war-like sound of distant hunting horn fanfares in the refrains. The hunting horn, in the piano part, reflects the threatened peace as a musical suggestion that two enemies are face-to-face in this seeming idyll, but the king ultimately falls in love with Ellen.

Sir Walter Scott (1771-1832) translated by Adam Storck

11. ELLENS ZWEITER GESANG

D838 Spring 1825; published in 1826 as Op 52 No 2

Jäger, ruhe von der Jagd!
Weicher Schlummer soll dich decken,
Träume nicht, wenn Sonn' erwacht,
Dass Jagdhörner dich erwecken.

Schlaf! der Hirsch ruht in der Höhle,
Bei dir sind die Hunde wach,
Schlaf, nicht quäl' es deine Seele,
Dass dein edles Ross erlag.

Jäger, ruhe von der Jagd!
Weicher Schlummer soll dich decken;
Wenn der junge Tag erwacht,
Wird kein Jägerhorn dich wecken.

Scott's poem Ellen's Second Song is the continuation of the first one. It is also an ultimate slumber song and has the simple A-B-A-rondo form, with a middle verse in which Schubert magically illustrates that the warrior's soothing dreams should not be disturbed by his nightmare visions of the battle: stamping steeds and the fatal loss of his gentle horse. Schubert evokes the sounds of the hunt with an opening melodic motif reminiscent of hunting horns. One of Schubert's friends described Ellen's Second Song as "the echoes of a hunting song in a beautiful dream". Many modern performances show a lack of dreaming atmosphere. The song's gentle dance rhythm, as part of Ellen's hypnotic attempts to enchant her visitor, suggests a Scottish folk music dreamed up by Schubert's fired imagination of Scott's historical romance of " The Lady of the Lake".

Sir Walter Scott (1771-1832) translated by Adam Storck

12. ELLENS DRITTER GESANG (AVE MARIA)

D839 Spring 1825; published in 1826 as Op 52 No 6

Ave Maria! Jungfrau mild,
Erhöre einer Jungfrau Flehen,
Aus diesem Felsen starr und wild
Soll mein Gebet zu dir hinwehen.
Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh der Jungfrau Sorgen,
O Mutter, hör ein bittend Kind!
Ave Maria!

Ave Maria! Unbefleckt!
Wenn wir auf diesen Fels hinsinken
Zum Schlaf, und uns dein Schutz bedeckt
Wird weich der harte Fels uns dünken.
Du lächelst, Rosendüfte wehen
In dieser dumpfen Felsenkluft,
O Mutter, höre Kindes Flehen,
O Jungfrau, eine Jungfrau ruft!
Ave Maria!

Ave Maria! Reine Magd!
Der Erde und der Luft Dämonen,
Von deines Auges Huld verjagt,
Sie können hier nicht bei uns wohnen.
Wir woll'n uns still dem Schicksal beugen,
Da uns dein heil'ger Trost anweht;
Der Jungfrau wolle hold dich neigen,
Dem Kind, das für den Vater fleht.
Ave Maria!

This song known as "Ave Maria", was immediate favourite in the Schubert circle, and Schubert himself seemed proud of it too. In a letter to his father dated July 25th 1825 he writes: "My new songs out of Scott's 'Lady of the Lake' were very warmly approved of. My audience expressed great delight at the solemnity of my hymn to the Blessed Virgin; it seems to have infected the minds of the listeners with a spirit of piety and devotion. I believe I have attained this result by never forcing on myself religious ecstasy, and never compose prayers, except when I am

involuntarily overcome by the feeling and spirit of devotion; in that case devotion is usually of the right and genuine kind".

Such is the world-wide popularity of this song, and so often it is sung with Latin text, and out of context, that most people never connect it with Ellen Douglas and the plight of her persecuted father. In Scott's story Ellen joins her exiled father in hiding in his rocky eyrie, fit more for wolf and wildcat than human habitation. They hide for fear of their previous host, the wild leader of the Highlanders, whose love Ellen cannot return. From a distance this chieftain of the Clan Alpine, overhears Ellen's 'melting voice' in a hymn to the Virgin Mary which, harp-accompanied, seems to be that of an angel.

Schubert, not conventionally religious, might have been inspired by the story of Scott to write a piece which reflects Ellen's character; her selfless devotion to her father. A purity that reflects that of the Virgin to whom she prays. Perhaps a devotion celebrating human goodness and love, as much as divine, is what Schubert meant by "a right and true devotion" (Johnson).

Ellen's third song, the celebrated Ave Maria, is a hymn of overwhelming intensity, sung above harp sestolets. The song, hypnotically strophic, has proven to be a touchstone of technical perfection, for it needs a superlative breathing technique to sustain the long phrases. The harp accompaniment agrees with Scott's intentions, since Ellen is singing to her own harp accompaniment in the cave's wilderness. The music is very unstrained and radiates inner conviction as if the composer was happy and at peace with himself in the very productive summer of 1825 (to one of his friends he wrote that he now was more capable of finding peace and happiness within himself). Despite her fears, Ellen believes - or perhaps it is Schubert who believes - that life is, after all, beautiful. This song can be easily ruined by rubati in the pianist's pervasive sextuplet figurations. This music needs the selfless, altruistic flow of the pre-romantic age, a rhythm of undisturbed tranquillity. Like a cosmic experience, this song deserves a universal drive rather than the romantic fancy of any particular performer. The performing of this song has a spiritual effect on audiences. Each verse is a straightforward melody, flowing to the final cadence of repeated litany, like nothing should interrupt the flow of communion between Mary and her supplicant. It is a misconception that Schubert wrote this melody as a Roman Catholic prayer in Latin version. Schubert's "Ave Maria" has become victim of numerous arrangements for the most varied instruments and purposes.

Jacob Nicholaus Craigher de Jachelutta (1797-1855)

13. DIE JUNGE NONNE

D828 early 1825; published July 1825 as Op 43 No 1

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!

Immerhin, immerhin, so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun tobe, du wilder, gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.

Ich harre, mein Heiland, mit sehnendem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süsse Getön
Allmächtig zu ewigen Höh'n. Alleluia!

Schubert's impassioned and dramatic "Young Nun" was written towards the end of his short life. This complex and multi-layered work makes use of a text by Craigher (Baron) de Jachelutta. He was an Italian by birth, a fervent Roman Catholic, and a multi-lingual citizen of Vienna. He was a gifted businessman with a genuine interest in poetry and music. Like Schubert he was

associated with the Schlegel literary circle, and he proposed translating poetry for the composer to set. Craigher's poems were exercises in neo-gothic romanticism. Schubert understood the dramatic interior and created a work of transcendent dramatic and emotional power that matches the quality of an opera aria.

The nun's internal as well as external storms are impressively evoked in the awe-inspiring piano writing. The tremulous accompaniment makes one think of Kolma's Lament (4) from a decade earlier. That, too, was stormy music written for a heroine whose soul was filled with storm-like grief. Howling wind, lightning and a nunnery's bell are introduced by a motif in the accompaniment that is varied again and again (including the vocal line, also a variant of this theme). The left hand does it's storm work and then crosses over to sound the angelus. It is as if we are seeing and hearing the "diabolical and the divine in the human condition in a Jekyll and Hyde juxtaposition of roles" (Johnson).

In a few minutes a young nun has mentally voyaged through spiritual tempests of doubt and temptation. It is as if the thunderstorm is a violent reminder of the worldly passion that once raged in her own breast before taking her vows. The song's span and structure suggest the experiences of a lifetime rather than a single night, in which confrontation and struggle finally resolve into reconciliation, and final peace of mind represented by the ringing of the morning angelus. A poem of neo-gothic extravagance had been transformed by Schubert into a song about a real woman.

Andrew MacDonald (1757-1790) quoted by Sir walter Scott; translation by Sophie May?

14. LIED DER ANNE LYLE

D830 early 1825; published in 1828 as Op 85

Wärst du bei mir im Lebenstal,
Gern wollt' ich alles mit dir teilen;
Mit dir zu flieh'n wär' leichte Wahl,
Bei mildem Wind, bei Sturmes Heulen.
Doch trennt uns harte Schicksalsmacht
Uns ist nicht gleiches Loos geschrieben.
Mein Glück ist, wenn dir Freude lacht
Ich wein' und bete für den Lieben.

Es wird mein töricht' Herz vergeh'n
Wenn's alle Hoffnung sieht verschwinden
Doch soll's nie seinen Gram gesteh'n,
Nie mürrisch klagend ihn verkünden.
Und drückt des Lebens Last das Herz,
Soll nie den matten Blick sie trüben,
So lange mein geheimer Schmerz
Ein Kummer wäre für den Lieben.

In Walter Scott's historical novel "A Legend of Montrose" Annot Lyle is introduced as a young noble Scottish girl who was kidnapped several times in her youth. She is portrayed like a Scottish "Mignon" who sings with angelic voice and plays her harp. In Annot Lyle's Song she is torn between her affection for a nobleman and her loyalty to the Scottish clan, which raised her as one of its own. The song is a woman's lament and confession of fate and fidelity to a faraway lover.
Schubert's musical setting of the inserted poem might be a reflection of Scott's description of Annot Lyle as "the most beautiful little fairy that ever danced upon a heath by moonlight". The song suggests a melancholic dance. The graceful legato cantilena alternating with staccato passages depict Annot who steps forward courageously and self-assured, immediately followed by a self-imposed restraint. The harmonies and repetitions evocate an atmosphere in which voice and piano dare to dream of love alternated with feelings of doubt and resignation. Although it lacks the directness of Gretchen's music, this song is an unjustly forgotten female song in the Schubert repertoire.

Christian Wilhelm von Schütz (1776-1847)

15. DELPHINE

D857 September 1825; published in 1829
as "Zwei Szenen aus dem Schauspiel Lacrimas"

Ach, was soll ich beginnen
Vor Liebe?
Ach, wie sie innig durchdringet
Mein Innres!
Siehe, Jüngling, das Kleinste
Vom Scheitel
Bis zur Sohl' ist dir einzig
Geweihet.
O Blumen! Blumen! verwelket,
Euch pfleget
Nur, bis sie Lieb' erkennet,
Die Seele.
Nichts will ich tun, wissen and haben,
Gedanken
Der Liebe, die mächtig mich fassen,
Nur tragen.
Immer sinn' ich, was ich aus Inbrust
Wohl könnte tun,
Doch zu sehr hält mich Liebe im Druck,
Nichts lässt sie zu.
Jetzt, da ich liebe, möcht' ich erst leben,
Und sterbe.
Jetzt, da ich liebe, möcht' ich hell brennen,
Und welke.
Wozu auch Blumen reihen und wässern?
Entblättert!
So sieht, wie Liebe mich entkräftet,
Sein Spähen.
Der Rose Wange will bleichen,
Auch meine.
Ihr Schmuck zerfällt, wie verscheinen
Die Kleider.
Ach Jüngling, da du mich erfreuest
Mit Treue,
Wie kann mich mit Schmerz so bestreuen
Die Freude?

Young love and lament is also the subject of the last song of this recital. In September 1825 Schubert set to music two songs for the couple Florio and Delphine, texts from the play Lacrimas. Florio and Delphine were intended for each other, but for dramatic reasons they only find each other much later. Delphine's song is an impulsive, urgent profession of love, which Dieskau observed as an unperformable monstrous song. The piece has been consigned to the Brünnhildes of the Lieder Circuit. Unfair, because the vast majority of the song is in the pianissimo dynamic and the voice line moves with a sinuous, agile grace that most big voices cannot handle (Johnson). In this song sopranos need to overcome two vocal hurdles. On the one hand there is the High C, too high for many lyric voices and on the other hand too delicate for a dramatic soprano. Above all the sentiment of diffidence and modesty is too delicate for a dramatic voice. The piano accompaniment illustrates perfectly the juvenile and tentative side of Delphine's character.
Delphine's love lament expresses nervous excitement, because she is completely consumed with the fire of love. She compares herself with a wilted flower in the absence of her beloved Florio. This juvenile excitement can all too easily sound like an Amazonian onslaught, but it should never sound overwrought. Delphine's lamentations are meant gently to lure rather than to repel strongly. In this respect the song relates more to Suleika's evocations of veiled love and Islamic modesty. Most delightful is the way Delphine's vocal line moulds itself lovingly to the masculine bass of the piano, in lithe (agile) duet. It is a pity that this song's High C at the end has excluded Delphine from the standard female Schubert repertoire.

consulted literature;
Roger Scruton - 'Schubert is needed now more than ever' The Telegraph 19-11-2015
Leo Samama - The meaning of music
www.franzpeterschubert.com
Dietrich Fischer-Dieskau - Schubert's songs ; A biographical Study, 1984, New York
Mark Ringer - Schubert's theatre of song
David Schroeder - Our Schubert; his enduring legacy
Anke Theresa Caton - Disenchantment during Biedermeier Period: political subtexts in Schubert's songs (PhD thesis), 2011, Cardiff University
Graham Johnson - The Hyperion Schubert Edition


Marianne Boer
Nienke Oostenrijk

Nienke Oostenrijk

Dutch soprano Nienke Oostenrijk studied at the Sweelinck School of Music in Amsterdam after having gained her MA in History at the State University in Groningen. She studied with Margaret Honig, Cora Canne Meijer and Arleen Auger and participated in master-classes with Elly Ameling and Robert Holl.

Nienke Oostenrijk is a much sought-after Lieder performer and concert soloist. With conductors such as Jaap van Zweden, Frans Brüggen, Jac van Steen, John Nelson, Jos van Veldhoven and Jan-Willem de Vriend she performed Bach's *Matthew Passion*, his *Weihnachtsoratorium*, Mozart's *Requiem*, *Mass in c* and *Davide penitente*, Pergolesi's *Stabat Mater* and Händel's *Messiah*, in The Netherlands, Germany and France.

Nienke has sung the role of Konstanze in Mozart's *Die Entführung aus dem Serail*. Other roles include Pamina in Mozart's *Die Zauberflöte*, Sophie in Strauss' *Der Rosenkavalier* and Tebaldo in Verdi's *Don Carlos*, with conductors such as Kees Bakels, Marc Soustrot, Friedrich Haider, and Carlo Rizzi.

Her CD's were very well received in the press. Her recordings include Bach aria's for soprano and oboe, with her sister Pauline, and Verhulst's *Mass in As*, with the Residentie Orchestra, conducted by Matthias Bamert.

Nienke has performed for many dignitaries, e.g. at the wedding ceremony of Prince Friso and Princess Mabel (Delft, 2004), and on the occasion of the Zilveren Regeringsjubileum of Queen Beatrix of the Netherlands (2005, The Hague).

Nienke her passion for chamber music and Lieder recitals is reflected in the many concerts she has given with a large variety of musicians, among others string quartets (Schönberg, Daniël), her sister Pauline (oboe) and pianists Marianne Boer and Laura de Lange.

nienkeoostenrijk.nl

Marianne Boer

Marianne Boer made her debut at the age of ten, performing a Haydn piano concerto with the Zeeuws Youth Orchestra. As a young talent she was selected to perform a Mozart piano concerto in the Concertgebouw Amsterdam at the age of fifteen.
Marianne studied at the Amsterdam Conservatory with Jan Wijn, where she graduated cum laude, subsequently continuing her studies with Willem Brons - further specialisation in chamber music - and through master classes with G. Sebök, E. Rodrigues and I. Friedman. Subsequently Marianne completed her study in musicology at Utrecht University.

Performances as soloist over the years include several piano concertos by Haydn, Mozart, Beethoven (*Concert nr. 3* and the *Choir Fantasy*), Mendelssohn, Chopin and Gershwin, with conductors such as Louis Stotijn, Jan Stulen and Mark Fitz-Gerald, among others in the Concertgebouw Amsterdam, Vredenburg in Utrecht and concert halls in Belgium, France, Germany, Italy, Nigeria and Benin.

In addition Marianne is very active in the field of chamber music, and in this context she received several awards for amongst others the combination piano - flute (Italy) and the Reinaert Ensemble (Concertgebouw Friends Wreath). A natural extension of this passion is the accompaniment of fellow musicians, amongst others vocalists, either in the context of chamber music, festivals, competitions and auditions. Marianne's co-operation with Nienke goes back twenty years, and is one example of several long lasting partnerships she maintains.

Marianne is principal teacher at the Sweelinck Academy, the study programme at the Conservatory of Amsterdam for exceptionally gifted young piano talents. In addition she has been teaching and working as a repetitor at the same Conservatory ever since 1997.

Marianne's CD recordings include chamber music performances, and she has appeared numerous times on Dutch radio and Dutch television.

marianneboer.com

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(ARC - Art Renewal Center NY)
Portrait Nienke & Marianne: Govert de Roos
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