

**ROYAL WELSH COLLEGE
OF MUSIC & DRAMA
COLEG BRENHINOL
CERDD A DRAMA CYMRU**

Gerald Finley & Simon Lepper

**Saturday 22 May | Sadwrn 22 Mai 2021
7.30pm**

Programme | Rhaglen

Franz Schubert—Schwanengesang

1. Liebesbotschaft
2. Kriegers Ahnung
3. Frühlingssehnsucht
4. Ständchen
5. Aufenthalt
6. In der Ferne
7. Abschied
8. Der Atlas
9. Ihr Bild
10. Das Fischermädchen
11. Die Stadt
12. Am Meer
13. Der Doppelgänger
14. Die Taubenpost

Gerald Finley Baritone | Bariton
Simon Lepper Piano

**NEUADD
DORA STOUTZKER
HALL**

Biographies

Grammy-award winning Canadian bass-baritone **Gerald Finley** is a leading singer and dramatic interpreter of his generation, with acclaimed performances at the world's major opera and concert venues and award-winning recordings on CD and DVD with major labels in a wide variety of repertoire. Mr Finley's career is devoted to the wide range of vocal art, encompassing opera, orchestral and song, collaborating with the greatest orchestras and conductors of our time.

He began with the baritone roles of Mozart; his Don Giovanni and Count in *Le nozze di Figaro* have been heard live throughout the world and on DVD. Recent signature roles include Guillaume Tell, J. Robert Oppenheimer in John Adam's *Dr. Atomic*, and Jaufré Rudel in Saariaho's *L'amour de loin*. He created Harry Heegan in Mark Anthony Turnage's *The Silver Tassie*.

In recent years, critical successes have been in the Wagner repertoire: as Hans Sachs at the Glyndebourne Festival and Opéra de Paris as Amfortas in *Parsifal* at Royal Opera Covent Garden, and as Wolfram at the Lyric Opera of Chicago. His expanding repertoire includes a triumph as Verdi's Falstaff at the Canadian Opera (for which he won a DORA Award), as a "peerless" Iago in *Otello* with Sir Colin Davis and the LSO (LSO Live), and in the title role in Rossini's *Guillaume Tell* with Accademia di Santa Cecilia and Sir Antonio Pappano (EMI). His other important roles include Golaud, Eugene Onegin and Nick Shadow. In contemporary opera, Mr Finley has excelled in creating leading roles, most notably J. Robert Oppenheimer in John Adams' *Doctor Atomic* (New York Met, ENO London, San Francisco, Chicago and Amsterdam), as Harry Heegan in Turnage's *The Silver Tassie* at ENO, Howard K. Stern in Turnage's *Anna Nicole* at Covent Garden and Jaufré Rudel in Kaija Saariaho's *L'amour de loin* for the much-acclaimed premieres in Santa Fe, Paris and Helsinki. He created the role of Mr Fox in Tobias Picker's *Fantastic Mr Fox* at L.A. Opera. Concert appearances include the title role in Dallapiccola's *Il prigioniero* (New York Phil with Alan Gilbert and the BR SO) and *Chou en Lai* in Adams' *Nixon in China* with the BBC Symphony at the BBC Proms conducted by the composer. His Arias in English CD on the Chandos label received the Canadian Juno Award for Best Album in Vocal Performance. In 2012, the DVD release of *Doctor Atomic* in which Gerald Finley appeared as J. Robert Oppenheimer was awarded the Grammy for 'Best Opera Re-

cording'.

Mr Finley's concert work is a vital part of his flourishing career with recent appearances with the Concertgebouw Orchestra Amsterdam, a tour of Schoenberg's *A Survivor From Warsaw* with Andris Nelsons and the Bavarian Radio Symphony Orchestra, Mahler's *Wunderhorn Lieder* with the Mahler Chamber Orchestra and Lutoslawski's *Les espaces du sommeil* with the Los Angeles Philharmonic Orchestra conducted by Esa-Pekka Salonen. A rediscovered version of Shostakovich's "English Poets" was recorded by Mr Finley and the Helsinki Philharmonic on the Ondine label and received international critical acclaim, along with that composer's orchestral cycle, *Michelangelo Sonnets*. Modern day composers have written extensively for Mr. Finley and include Peter Lieberman ("Songs of Love and Sorrow" with the Boston Symphony), Mark Anthony Turnage ("When I woke" with the LPO and Vladimir Jurowski) Huw Watkins, Julian Philips, Kaija Saariaho ("True Fire" with the L.A. Philharmonic and Gustavo Dudamel), and Einojuhani Rautavaara ("Rubáiyat" with the Helsinki Philharmonic).

As a celebrated song recitalist, he works regularly with pianist Julius Drake. Recent engagements include the Schubertiade, recitals throughout Europe, a residency at the Wigmore Hall, at New York's Carnegie-Zankel Hall as part of a cross-US tour of Schubert's *Winterreise*, and appearances at the festivals of Tanglewood and Ravinia in the US.

Mr Finley's many solo recital CD releases have been devoted to songs of Barber, Britten, Ives, Ravel and Schumann's song cycles "Dichterliebe" and "Liederkreis Op. 24 & 39". With a continuing partnership with Julius Drake on the Hyperion label, all have been critically acclaimed, including an unprecedented three Gramophone Awards in the Solo Vocal category. Their release of Schubert's *Winterreise* won a Canadian Juno Award in 2015, and recently they released *Bass songs by Liszt*". His recent "Orchestral songs by Sibelius" with the Bergen Philharmonic and Ed Gardner on the Chandos label, was nominated "Best Vocal Album" by Gramophone Magazine.

Gerald's 2018/19 season was an exciting one. Beginning with an appearance at BBC Last Night of the Proms where he performed a range of songs including Stanford's *Songs of the Sea* and 'Soliloquy' from Rodgers and Hammerstein's *Carousel*. Gerald's op-

eratic roles in the 2018/19 season include Iago in a new production of Otello at the Bayerische Staatsoper and the Canadian Opera Company, the title role in Bluebeard's Castle at The Metropolitan Opera, Almaviva in Le Nozze di Figaro with the Vienna State Opera, and Forester in a new semi-staged production of The Cunning Little Vixen with the London Symphony Orchestra with Sir Simon Rattle. His concert engagements saw him perform Puccini's *Messa di Gloria* with the London Symphony Orchestra conducted by Antonio Pappano and Beethoven's 9th Symphony at the Bayerische Rundfunk conducted by Bernard Haitink. Gerald also performed several recitals including at the Wigmore Hall, Middle Temple Hall, and at the NDR Elbphilharmonie in Hamburg.

As part of his dedication to preserving and enhancing the singing tradition, he gives masterclasses throughout the world most recently at the Juilliard School of Music, and continues to work with the Jette Parker Young Artists' Program at the Royal Opera, Covent Garden and the Lindemann Program at the Met.

Gerald's 2019/20 season begins with performances as Iago in Otello in Kanagawa Hall Yokohama and Bunka Kaikan hall in Tokyo on tour with the Royal Opera House, Covent Garden; he then returns to the Royal Opera House for performances as Traveller in Death in Venice and as Sharpless in Madama Butterfly. Gerald's other 2019/20 opera engagements include; Don Alfonso in *Così fan tutte* at Metropolitan Opera; the title role in *Guillaume Tell* at Bayerische Staatsoper in Munich and Pizarro in *Fidelio* with Orchestre de Paris. In concert Gerald will perform Brahms Requiem at Wiener Konzerthaus. In recital Gerald will perform with Jean-Yves Thibaudet in Montréal and at Carnegie Hall. He will also appear in recital at Schloss Elmau, Wigmore Hall, Bayerische Staatsoper Munich and at the Schubertiade Festival.

Gerald Finley, born in Montreal, began singing as a chorister in Ottawa, Canada, and completed his musical studies in the UK at the Royal College of Music, King's College, Cambridge, and the National Opera Studio. He is a Fellow and Visiting Professor at the Royal College of Music. In 2014 he climbed Kilimanjaro for the charity Help Musicians UK. In 2017 he was appointed Commander of the Order of the British Empire and had previously been appointed an Officer of the Order of Canada. Mr Finley also features on a Canadian stamp celebrating Canadians in opera.

Simon Lepper read music at King's College, Cambridge before studying piano accompaniment with Michael Dussek at the Royal Academy of Music and later with Ruben Lifschitz at the Fondation Royaumont. He is a currently professor of collaborative piano and a vocal repertoire coach at the Royal College of Music, London where he also in charge of the collaborative piano course. Since 2003 he has been an official accompanist for the BBC Cardiff Singer of the World Competition.

Performance highlights have included an invitation from the Wigmore Hall, London to present a three concert project on the songs of Joseph Marx; recital tours with Stéphane Degout which have included the Ravinia and Edinburgh Festivals and the opera houses of Bordeaux, Dijon, La Monnaie, Lausanne and Lyon; recitals at Carnegie Hall, New York with Karen Cargill and Sally Matthews and at the Frick Collection with Christopher Purves; performances of the Schubert song cycles with Mark Padmore including at the Schubertiade, Hohenhems, recitals with Christiane Karg at Frankfurt Opera and the Rheingau Festival and recitals with Angelika Kirchschlager in Verbier and at the Wigmore Hall.

He has presented an all Schubert programme with Ilker Arcayürek in Barcelona, Zürich, New York (Park Armory), San Francisco and at the Wigmore Hall where further appearances have included recitals with Dame Felicity Palmer, Karen Cargill, Sally Matthews and Mark Padmore. With Benjamin Appl he toured to India including recitals in Mumbai and Chennai and gave the opening performance for the highest concert hall in the world in Shenzhen with Aida Garifulina. Future highlights include a European tour with Stéphane Degout, Hugo Wolf's Italian Song Book with Christiane Karg and Julien Van Mellaerts in Barcelona and a recital at the Hohenhems Schubertiade with Ilker Arcayürek.

His discography includes 2 volumes of Debussy Songs and a Strauss disc with Gillian Keith, a disc of Mahler songs with Karen Cargill, the complete songs of Jonathan Dove with Kitty Whately and a CD of contemporary violin works with Carolin Widmann which received a Diapason d'or. Recent releases include a song recital disc with Dame Felicity Palmer, a CD of Schubert songs with tenor Ilker Arcayürek a disc of Ballads with Stéphane Degout as well as recital disc "Poèmes d'un jour" which was a Gramophone magazine edi-

of Samuel Coleridge-Taylor with Elizabeth Llewelyn.

Bywgraffiadau

Mae **Gerald Finley**, bas-bariton ac enillydd Gwobr Grammy o Ganaada, yn ganwr a dehonglwr dramatig blaenllaw ei genhedlaeth, gyda pherfformiadau uchel eu canmoliaeth ym mhrif leoliadau opera a chyngerdd y byd a recordiadau gwobrwyedig ar CD a DVD gyda'r prif labeli mewn ystod eang o repertoire. Mae gyrfa Mr Finley wedi'i ymroi i'r ystod eang o gelfyddyd y llais, sy'n cynnwys opera, gwaith cerddorfaol a chân, gan gydweithio gyda cherddor-feydd ac arweinwyr gorau ein cyfnod. Dechreuodd gyda rolau bariton Mozart; mae ei berfformiadau o Don Giovanni a'r larll yn Le Nozze Di Figaro wedi cael eu clywed yn fyw ledled y byd ac ar DVD. Mae ei rolau enwog yn cynnwys Guillaume Tell, J. Robert Oppenheimer yn Dr. Atomic John Adam, a Jaufré Rudel yn L'amour de loin Sarriaho. Creodd rôl Harry Heegan yn The Silver Tassie Mark Anthony Turnage.

Yn ystod y blynyddoedd diwethaf, mae wedi derbyn clod y beirniaid ar gyfer repertoire Wagner: fel Hans Sachs yng Ngŵyl Glyndebourne ac Opéra de Paris, fel Amfortas yn Parsifal yn Opera Brenhinol Covent Garden, ac fel Wolfram yn Lyric Opera of Chicago. Mae ei repertoire sy'n ehangu yn cynnwys perfformiadau gorchestol fel Falstaff Verdi yn Canadian Opera (rôl yr enillodd Wobr DORA amdani), ac fel y digyffelyb Iago yn Otello gyda Syr Colin Davis a'r LSO (LSO Live), ac yn rôl deitl yn Guillaume Tell Rossini gydag Accademia di Santa Cecilia a Syr Antonio Pappano (EMI). Mae ei rolau pwysig eraill yn cynnwys Golaud, Eugene Onegin a Nick Shadow. Ym maes opera cyfoes, mae Mr Finley wedi rhagori mewn creu prif rolau, y fwyaf nodedig J. Robert Oppenheimer yn Doctor Atomic John Adams (New York Met, ENO Llundain, San Francisco, Chicago ac Amsterdam), fel Harry Heegan yn The Silver Tassie Turnage yn ENO, Howard K. Stern yn Anna Nicole Turnage yn Covent Garden a Jaufré Rudel yn L'amour de loin Kaija Saariaho ar gyfer premieres a ganmolwyd yn fawr yn Santa Fe, Paris a Helsinki. Creodd rôl Mr Fox yn Fantastic Mr Fox gan Tobias Picker yn L.A. Opera. Mae ei ymddangosiadau cyngerdd yn cynnwys y rôl deitl yn Il prigioniero Dallapiccola (Cerddorfa Ffilharmonig Efrog Newydd gydag Alan Gilbert a'r BR SO) a Chou ên Lai yn Nixon in China Adams gyda Cherddorfa Symffonïr BBC ym Mhroms y BBC a arweiniwyd gan y cyfansoddwr. Derbyniodd ei CD Arias in English ar label Chandos Wobr Canadian Juno am yr Albwm Perfformiad Lleisiol Gorau. Yn

2012 derbyniodd DVD o Doctor Atomic, gyda Gerald Finley yn chwarae rôl J. Robert Oppenheimer, Wobr Grammy am y 'Recordiad Opera Gorau.'

Mae gwaith cyngerdd Mr Finley yn rhan hollbwysig o'i yrfa ffynianus gydag ymddangosiadau diweddar gyda Cherddorfa Concertgebouw Amsterdam, taith o A Survivor From Warsaw Schoenberg gydag Andris Nelsons a Cherddorfa Symffoni Radio Bafaria, Wunderhorn Lieder Mahler gyda Cherddorfa Siambr Mahler a Les espaces du sommeil Lutoslawski gyda Cherddorfa Ffilharmonig Los Angeles o dan arweiniad Esa-Pekka Salonen. Recordiwyd fersiwn a ail-ddarganfuwyd o "English Poets" Shostakovich gan Mr Finley a Cherddorfa Ffilharmonig Helsinki ar label Ondine a chafodd ganmoliaeth gan y beirniaid yn rhyngwladol, ynghyd â chylch cerddorfaol yr un cyfansoddwr, Michelangelo Sonnets. Mae cyfansoddwyr y cyfnod modern wedi ysgrifennu'n helaeth ar gyfer Mr Finley gan gynnwys Peter Lieberson ("Songs of Love and Sorrow" gyda Cherddorfa Symffoni Boston), Mark Anthony Turnage ("When I woke" gyda'r LPO a Vladimir Jurowski), Huw Watkins, Julian Philips, Kaija Saariaho ("True Fire" gyda Cherddorfa Ffilharmonig L.A a Gustavo Dudamel), ac Einojuhani Rautavaara ("Rubáiyát" gyda Cherddorfa Ffilharmonig Helsinki).

Fel datgeinydd caneuon enwog, bydd yn gweithio'n rheolaidd gyda'r pianydd Julius Drake. Mae ei berfformiadau diweddar yn cynnwys y Schubertiade, datganiadau ledled Ewrop, cyfnod preswyl yn Neuadd Wigmore, yn Neuadd Carnegie-Zankel Efrog Newydd fel rhan o daith ar draws yr Unol Daleithiau o Winterreise Schubert, ac ymddangosiadau yng ngwyliau Tanglewood a Ravinia yn yr Unol Daleithiau.

Mae nifer o gryno ddisgiau datganiadau unawdol Mr Finley wedi'u neilltuo i ganeuon Barber, Britten, Ives, Ravel a chylchoedd caneuon Schumann "Dichterliebe" a "Liederkreis Op. 24 & 39". Gyda phartneriaeth barhaus â Julius Drake ar label Hyperion mae'r cyfan ohonynt wedi'u canmol gan y beirniaid, gan gynnwys ennill tair Gwobr Gramophone yn y categori Unawd Lleisiol, camp nas gwelwyd o'r blaen. Enillodd eu recordiad o Winterreise Schubert Wobr Canadian Juno yn 2015, ac yn ddiweddar gwnaethant ryddhau "Bass songs by Liszt". Enwebwyd ei "Orchestral songs by Sibelius" diweddar gyda Cherddorfa Ffilharmonig Bergen ac Ed Gardner ar label Chandos yn "Albwm Lleisiol Gorau" gan Gylchgrawn Gramophone.

Roedd tymor 2018/19 yn un cyffrous i Gerald. Dechreuodd gydag ymddangosiad yn Noson Olaf Proms y BBC lle perfformiodd amrywiaeth o ganeuon gan gynnwys Songs of the Sea Stanford a 'Soliloquy' o Carousel gan Rodgers a Hammerstein. Mae rolau operatig Gerald yn nhymer 2018/19 yn cynnwys Iago mewn cynhyrchiad newydd o Otello yn Bayerische Staatsoper a'r Canadian Opera Company, y rôl deitl yn Bluebeard's Castle yn Opera Metropolitan, Almaviva yn Le Nozze di Figaro gydag Opera Talaith Fienna, a For-ester mewn cynhyrchiad wed'i rannol lwyfannau newydd o The Cunning Little Vixen gyda Cherddorfa Symffoni Llundain gyda Syr Simon Rattle. Yn ei berfformiadau cyngerdd perfformiodd Messa di Gloria Puccini gyda Cherddorfa Symffoni Llundain o dan arweiniad Antonio Pappano a Nawfed Symffoni Beethoven yn Bayerische Rundfunk o dan arweiniad Bernard Haitink. Fe roddodd Gerald hefyd nifer o ddatganiadau gan gynnwys yn Neuadd Wigmore, Neuadd Middle Temple, a'r NDR Elbphilharmonie yn Hamburg.

Fel rhan o'i ymroddiad i gadw a chyfoethogi'r traddodiad canu, bydd yn cynnal dosbarthiadau meistr ledled y byd, yn fwyaf diweddar yn Ysgol Gerdd Juilliard, ac mae'n parhau i weithio gyda Rhaglen Artistiaid Ifanc Jette Parker yn yr Opera Brenhinol, Covent Garden a Rhaglen Lindemann yn y Met.

Bydd tymor 2019/20 Gerald yn dechrau gyda pherfformiadau fel Iago yn Otello yn Neuadd Kanagawa Yokohama a Neuadd Bunka Kaikan yn Tokyo ar daith gyda'r Tŷ Opera Brenhinol, Covent Garden; yna bydd yn dychwelyd i'r Tŷ Opera Brenhinol ar gyfer perfformiadau fel y Teithiwr yn Death in Venice ac fel Sharpless yn Madama Butterfly. Mae perfformiadau opera eraill Gerald yn 2019/20 yn cynnwys; Don Alfonso yn Così fan tutte yn Opera Metropolitan; y rôl deitl yn Guillaume Tell yn Bayerische Staatsoper ym Munich a Pizarro yn Fidelio gydag Orchestre de Paris. Mewn cyngerdd bydd Gerald yn perfformio Offeren Brahms yn Wiener Konzerthaus. O ran datganiadau, bydd Gerald yn perfformio gyda Jean-Yves Thibaudet ym Montréal ac yn Neuadd Carnegie. Bydd hefyd yn ymddangos mewn datganiad yn at Schloss Elmau, neuadd Wigmore, Bayerische Staatsoper Munich ac yng Ngŵyl Schubertiade.

Dechreuodd Gerald Finley, a anwyd ym Montreal, ganu fel corydd yn Ottawa, Canada, a chwblhaodd ei astudiaethau cerddorol yn y DU yn y Coleg Cerdd Brenhinol, Coleg y Brenin Caergrawnt, a'r Stiwdio Opera Genedlaethol. Mae'n Gymrawd ac yn Athro ar Ymweliad yn y Coleg Cerdd Brenhinol. Yn 2014 dringodd fynydd Kilimanjaro

er budd yr elusen Help Musicians UK. Yn 2017 fe'i penodwyd yn Gadlywydd Urdd yr Ymerodraeth Brydeinig a chyn hynny roedd wedi'i benodi'n Officer of the Order of Canada. Mae Mr Finley i'w weld ar un o stampiau Canada sy'n dathlu Canadiaid ym myd opera.

Astudiodd **Simon Lepper** gerddoriaeth yng Ngholeg y Brenin, Caergrawnt, cyn astudio cyfeilio piano gyda Michael Dussek yn yr Academi Gerdd Frenhinol ac yn ddiweddarach gyda Ruben Lifschitz yn Fondation Royaumont. Ar hyn o bryd mae'n athro piano cydweithredol a hyfforddwr repertoire y llais yn y Coleg Cerdd Brenhinol, Llundain, lle mae hefyd yng ngofal y cwrs piano cydweithredol. Ers 2003 mae wedi bod yn gyfeilydd swyddogol ar gyfer cystadleuaeth BBC Canwr y Byd Caerdydd.

Mae ei uchafbwyntiau o ran perfformio yn cynnwys gwahoddiad gan Neuadd Wigmore, Llundain, i gyflwyno prosiect tri chyngerdd ar ganeuon Joseph Marx; teithiau datganiadau gyda Stéphane Degout sydd wedi cynnwys gwyliau Ravinia a Chaeredin a thai opera Bordeaux, Dijon, La Monnaie, Lausanne a Lyon; ei berfformiad cyntaf yn Neuadd Carnegie, Efrog Newydd, gyda Karen Cargill ac yn y Frick Collection gyda Christopher Purves; perfformiadau cylchoedd caneuon Schubert gyda Mark Padmore gan gynnwys yn Schubertiade, Hohenhems, datganiadau gyda Christiane Karg yn Opera Frankfurt a Gŵyl Rheingau a datganiadau gydag Angelika Kirchschrager yn Verbier ac yn Neuadd Wigmore.

Mae wedi cyflwyno rhaglen gyfan o waith Schubert gydag Ilker Arcayürek ym Marcelona, Zürich, Efrog Newydd (Park Armory), San Francisco ac yn Neuadd Wigmore lle mae ymddangosiadau pellach wedi cynnwys datganiadau gyda'r Fonesig Felicity Palmer, Karen Cargill, Sally Matthews a Mark Padmore. Teithiodd India gyda Benjamin Appl gan gyflwyno datganiadau ym Mumbai a Chennai a rhoddod y perfformiad cyntaf yn neuadd gyngerdd uchaf y byd yn Shenzhen gydag Aida Garifulina. Mae uchafbwyntiau sydd i ddod yn y dyfodol yn cynnwys dychwelyd i Neuadd Carnegie gyda Sally Matthews, rhyddhau CD o Faledi gyda Stéphane Degout ar gyfer Hamonia Mundi a bydd yn teithio Ewrop hefyd gyda Stéphane yn ogystal â chynnal datganiadau gydag artistiaid newydd sy'n cynnwys Soraya Mafi, James Newby a Julien van Mellaerts.

Mae ei ddisgyddiaeth yn cynnwys 2 gyfrol o Ganeuon Debussy a

disg o waith Strauss gyda Gillian Keith, disg o ganeuon Mahler gyda Karen Cargill, caneuon cyfan Jonathan Dove gyda Kitty Whately a CD o weithiau cyfoes i'r feiolin gyda Carolin Widmann a dderbyniodd Diapason d'or-. Yn ddiweddar mae wedi rhyddhau disg datganiadau o ganeuon gyda'r Fonesig Felicity Palmer, CD o ganeuon Schubert gyda'r tenor Ilker Arcayürek a disg o ddatganiad byw gyda Stéphane Degout a fu'n ddewis y golygydd yng nghylchgrawn Gramophone.

Programme Notes

Franz Schubert - Schwanengesang (Swansong), D.597

1. **Liebesbotschaft** / Love's message
2. **Kriegers Ahnung** / Warrior's foreboding
3. **Frühlingssehnsucht** / Spring longing
4. **Ständchen** / Serenade
5. **Aufenthalt** / Resting place
6. **In der Ferne** / Far away
7. **Abschied** / Farewell
8. **Der Atlas** / Atlas
9. **Ihr Bild** / Her likeness
10. **Das Fischermädchen** / The fishermaid
11. **Die Stadt** / The town
12. **Am Meer** / By the sea
13. **Der Doppelgänger** / The wraith
14. **Die Taubenpost** / The Carrier Pigeon

Between the composition of Schubert's earliest known setting, *Lebenstraum*, dating from 1810 when he was 13 and 'Die Taubenpost' written eighteen years later, Schubert produced well over six hundred songs. And in his ability to match music and poetry, where words seem to have been written expressively for this purpose, he raised melody writing to an art form, arguably unsurpassed since. Not only did he develop the German Lied as a highly cultivated genre, but he also created the song cycle, an innovative and extended means of expression that, with the exception of Beethoven's *An die ferne Geliebte*, is without precedent.

Schubert's last group of songs, *Schwanengesang*, was given its posthumous title by the commercially minded publisher Tobias Haslinger in the spring of 1829. He conjoined seven settings of poems by Ludwig Rellstab (1799-1860), six by Heinrich Heine (1797-1856)

and a final setting ('Die Taubenpost') by Johann Gabriel Seidl (1804-75). Amongst Schubert scholars there is still a divergence of opinion on whether *Schwanengesang* is a song cycle. That settings by three contemporary poets were not intended to be combined has been contested, not least because Schubert's own manuscript indicates a numbered sequence in the manner of a unified traversal. While Schubert had already offered the six Heine settings as a self-contained set to the Leipzig publisher Probst, the autograph in New York's Pierpont Morgan Library includes all but the last of the fourteen songs, suggesting the possibility of the composer marketing them as a larger group after their rejection by Probst.

Whatever the arguments, and the absence of any unifying narrative that inhabit the earlier *Wilhelm Müller settings*, it has become customary to refer to *Schwanengesang* as a song cycle, though it is clearly not one with a continuous narrative thread as *Die Schöne Müllerin* or *Winterreise*. However, the settings are bound together by the perennial Romantic obsession with love and death, loss and separation. Nature provides a prominent backdrop and source of imagery, if offering little in the way of consolation. That said, the two main groups of songs are settings by different poets (of whom Rellstab was undeniably inferior to Heine), and of different types of songs. One Schubert authority, Richard Kramer, suggests Rellstab's songs find a lyrical, expansive mode of expression, while Heine's 'scream and groan'.

In the opening song, 'Liebesbotschaft', the contented poet begs a rippling brook to convey greetings to his beloved, the distance between them implied by the numerous keys through which the music passes. Introduced by the piano's muffled drums, a sense of foreboding colours the episodic 'Kriegers Ahnung' in which a recruit lies awake at night recalling his wife or lover, conscious that a battle awaits him the next day. The mood lightens for *Frühlingssehnsucht*, a paean to spring and evocative of an almost hysterical longing for the breezes to carry a whispered message to the remote beloved. But there's loneliness too in the bare chords at the close of each verse when the poet asks after his sweetheart. No joyful resolution here but a grim acknowledgement that only his chosen one can quell his passion. Melancholy becomes more acute in the minor key 'Ständchen', its tender courting with guitar like accompaniment is furnished by a melody of heart-easing warmth. If its rising melodic curves suggest hope, by the end it's clear all confidence has drained away, and the poet's dreams remain unfulfilled. Beauty and sadness

are perfectly fused.

Terse phrases over an agitated and unceasing triplet accompaniment convey a sense of defiance in 'Aufenthalt' where the poet rails against the inhospitable surroundings of 'wild rustling woods'. Defiance turns to despair in the bleakness of 'In der Ferne', a masterpiece about a heart-broken lover driven away from his family and hometown. Even its brief transformation from minor to major brings little comfort. Despite the song's fortissimo close, there can be no solace for his misfortunes. The final Rellstab song, 'Abschied', offers some relief in a refusal to show sorrow. But the cheerfulness is short-lived, as the last verse casts a sombre light where the stars are commanded to 'veil themselves in grey'.

Schubert lowers the mood still further in the first of the Heine settings: in 'Der Atlas' the burden of unfulfilled love is likened to the weight of the world on the narrator's shoulders. Its muscular rhythms and extended dynamic range contrast sharply to the stillness of 'Ihr Bild' (begun with an austere unison and a startling key juxtaposition) where the poet stares at a portrait of his beloved, and weeps for his loss. Another minor to major transformation provides a hint of comfort before the minor mode reasserts itself. Seduction is the aim in the lilting rhythms of 'Das Fischermädchen', a carefree song providing brief succour before Schubert's three darkest Heine songs.

'Die Stadt' is a sinister evocation of a journey across the mist-shrouded sea towards the town where he has lost his beau. In this impressionistic vision rippling arpeggios and tremolo octaves disturb the ear as much as the narrator's quasi-recitation of short, broken phrases. Torment and serenity are simultaneously conveyed in the sunset glow of 'Am Meer' (another seascape), its major key and smooth chorale-like melody mocking the lover's heartbreak as they sit by the sea. In the fragmented phrases and obsessively repeated pitches of 'Der Doppelgänger', the poet sees the house where his beloved used to live and a man who he recognises as his double. Heartache and hallucinatory terror are enhanced by Schubert's extraordinary harmony that, in its upending of conventional rules, peers far into the future with an expressionistic intensity of Hugo Wolf and even Alban Berg.

All tensions are dispelled in the companionable 'Die Taubenpost' (never intended for the collection), where grief turns to slen-

der hope in a fond message of love carried by a faithful pigeon. That the devoted bird is called 'Longing' bears no suggestion of self-pity, and the music, in the words of Ian Bostridge, brings 'an embrace of life's rich if melancholy dance'.

David Truslove, 2021

Nodiadau Rhaglen

Schwanengesang (Cân Ffarwel), D 597 Franz Schubert (1797-1828)

Liebesbotschaft / Neges cariad
Kriegers Ahnung / Drwgargoel y rhyfelwyr
Frühlingssehnsucht / Hiraeth yn y gwanwyn
Ständchen / Hwyr gan
Aufenthalt / Man gorffwys
Yn dêr Ferne / Yn y pellter
Abschied / Ffarwel
Der Atlas / Atlas
Ihr Bild / Ei delwedd
Das Fischermädchen / Y bysgotwraig
Die Stadt / Y dref
Am Meer / Ger y môr
Der Doppelgänger / Y ddrychiolaeth
Die Taubenpost / Y Golomen Gludo

Rhwng cyfansoddi trefniant cynharaf hysbys Schubert, *Lebenstraum*, sy'n dyddio o 1810 pan oedd yn 13 a 'Die Taubenpost' a ysgrifennwyd ddeunaw mlynedd yn ddiweddarach, cynhyrchodd Schubert ymhell dros chwe chant o ganeuon. A chyda'i allu i gydweddu cerddoriaeth a barddoniaeth, lle mae'n ymddangos bod geiriau wedi'u hysgrifennu'n arbennig i'r diben hwn, dyrchafodd ysgrifennu melodi i ffurf gelfyddydol, a gellid dadlau na welwyd ei debyg ers hynny. Nid yn unig y datblygodd Lied *Almeinig* fel genre hynod o goeth, ond creodd y cylch o ganeuon hefyd, dull arloesol ac estynedig o fynegiant sydd, ac eithrio *A die ferne Geliebte* gan Beethoven, yn ddigynsail.

Rhodddwyd y teitl *Schwanengesang* i grŵp olaf Schubert o ganeuon ar ôl ei farwolaeth gan Tobias Haslinger, ei gyhoeddwr masnachol ei

syniadau, yng ngwanwyn 1829. Cyfunodd saith trefniant o gerddi gan Ludwig Rellstab (1799-1860), chwech gan Heinrich Heine (1797-1856) a threfniant terfynol ('Die Taubenpost') o waith gan Johann Gabriel Seidl (1804-75). Ymhlith ysgolheigion Schubert mae gwahaniaeth barn o hyd ynghylch a yw *Schwanengesang* yn gylch o ganeuon. Mae'r syniad nad oedd bwriad i'r trefniadau hynny gan dri bardd cyfoes gael eu cyfuno wedi'i herio, yn bennaf am fod llawysgrif Schubert ei hun yn dangos dilyniant wedi'i rifo ar ffurf gosodiad unedig. Er bod Schubert eisoes wedi cynnig y chwe threfniant Heine fel set hunangynhwysol i Probst, y cyhoeddwr o Leipzig, mae'r llawysgrif yn Llyfrgell Pierpont Morgan yn Efrog Newydd yn cynnwys pob un ond yr olaf o'r pedair cân ar ddeg, gan awgrymu'r posibilrwydd bod y cyfansoddwr wedi'u marchnata fel grŵp mwy ar ôl iddynt gael eu gwrthod gan Probst.

Beth bynnag fo'r dadleuon, ac absenoldeb unrhyw naratif sy'n uno yn nhrefniadau cynharach Wilhelm Müller, mae wedi dod yn arfer cyfeirio at *Schwanengesang* fel cylch o ganeuon, er ei bod yn amlwg nad yw'n un ag edefyn naratif parhaus fel *Die Schöne Müllerin* neu *Winterreise*. Fodd bynnag, mae'r trefniadau wedi'u clymu gyda'i gilydd gan yr obsesiwn Rhamantaidd tragwyddol â chariad a marwolaeth, colled a gwahanu. Mae natur yn gefndir amlwg ac yn ffynhonnell delweddu, er nad yw'n cynnig fawr ddim o ran cysur. Wedi dweud hynny, mae'r ddau brif grŵp o ganeuon yn drefniadau o waith gan wahanol feirdd (does dim dwywaith bod Rellstab yn israddol i Heine), ac o wahanol fathau o ganeuon. Awgryma un awdurdod ar Schubert, Richard Kramer, fod gan ganeuon Rellstab fynegiant sy'n delynegol a hwyliog, tra bod mynegiant Heine yn 'sgrechian a griddfan'.

Yn y gân agoriadol, 'Liebesbotschaft', mae'r bardd bodlon yn erfyn ar nant fyrlymus i gyfleu cyfarchion i'w anwylyd, mae'r pellter rhyngddynt yn cael ei awgrymu gan y cyweiriau niferus y mae'r gerddoriaeth yn symud drwyddynt. Fe'i cyflwynir gan drawiadau distaw'r piano, mae ymdeimlad argoelus yn lliwio'r 'Kriegers Ahnung' episodig lle mae recriwt yn effro yn y nos yn cofio ei wraig neu ei gariad, yn ymwybodol bod brwydr yn aros amdano drannoeth. Mae'r hwyliu'n ysgafnhau ar gyfer 'Frühlingssehnsucht', molawd i'r gwanwyn ac yn dwyn atgofion o hiraeth gorffwyll bron i'r awelon gludo neges wedi'i sisial at yr anwylyd pell. Ond mae unigrwydd yn y cordiau moel ar ddiwedd pob pennill hefyd pan fydd y bardd yn holi am ei gariad. Nid oes ateb llawen yma ond cydnabyddiaeth erwin mai dim ond ei ddewis un all ostegu ei

angerdd. Mae'r pruddglwyf yn dwysáu yn 'Ständchen' sydd yn y cywair lleiaf, mae ei ramanta tyner gyda chyfeiliant tebyg i gitâr yn cael ei ategu gan felodi sy'n cynhesu a lleddfu'r galon. Os yw ei dolennau melodig cynyddol yn awgrymu gobaith, erbyn y diwedd mae'n amlwg bod pob hyder wedi disbyddu, a bod breuddwydion y bardd heb eu gwreiddu o hyd. Mae harddwch a thristwch wedi'u hasio'n berffaith.

Mae cymalau swta dros gyfeiliant o dripledi cythryblus a di-baid yn cyfleu ymdeimlad o herfeiddiwch yn 'Aufenthalt' lle mae'r bardd yn lladd ar amgylchedd digroeso 'coedwigoedd gwyllt llawn siffrwd'. Mae herfeiddiwch yn troi'n anobaith yn llymder 'In dêr Ferne', campwaith am gariad â'i galon yn deilchion wedi'i hel o'i dref enedigol ac oddi wrth ei deulu. Prin yw'r cysur a geir o'r trawsnewidiad byrhoedlog o'r cywair lleiaf i'r mwyaf. Er gwaethaf diwedd glo fortissimo'r gân, nid oes unrhyw esmwythâd i'w aflwydd. Mae'r gân Rellstab derfynol, 'Abschied', yn cynnig rhywfaint o ryddhad wrth wrthod dangos tristwch. Ond byrhoedlog yw'r sirioldeb, gan fod y pennill olaf yn bwrw cysgod prudd lle rhoddir gorchymyn i'r sêr 'roi mantell lwyd amdanynt'.

Mae Schubert yn gostwng yr hwyliau ymhellach o hyd yn y cyntaf o'r trefniadau Heine: yn 'Der Atlas' mae baich cariad nas bodlonwyd yn cael ei gymharu â phwysau'r byd ar ysgwyddau'r adroddwr. Mae ei rhythmau cyhyrol a'i chwmpas deinamig estynedig yn gwrthgyferbynnu'n eglur â llonyddwch 'Ihr Bild' (a ddechreuwyd gydag unsain foel a chyfosodiad syfrdanol rhwng cyweiriau) lle mae'r bardd yn syllu ar bortread o'i anwylyd, ac yn wyllo am ei golled. Mae trawsnewidiad arall o'r cywair lleiaf i'r mwyaf yn rhoi awgrym o gysur cyn i'r modd lleddf adfer ei le. Hudo yw'r nod yn rhythmau melodaidd 'Das Fischermädchen', cân ddibryder sy'n cynnig ymgeledd byrhoedlog cyn tair cân Heine dywyllaf Schubert.

'Mae 'Die Stadt' yn atgof sinistr o daith ar draws fôr dan gaddug o niwl tuag at y dref lle collodd gannwyll ei lygad. Yn y weledigaeth argraffiadol hon, mae arpeggios byrlymus ac wythfedau tremolo'n tarfu ar y glust gymaint â'r adroddwr yn lled-adrodd cymalau byr toredig. Caiff artaith a thangnefedd eu cyfleu ar yr un pryd yng ngwrid machlud o 'Am Meer' (morlun arall), ei chywair mwyaf a'i melodi llyfn tebyg i gorawd sy'n gwatwar torcalon y cariad wrth iddynt eistedd wrth y môr. Yng nghymalau tameidiog a thrawiau obsesiynol o ailadroddus 'Der Doppelgänger', mae'r bardd yn gweld y tŷ lle'r arferai ei anwylyd fyw a dyn sydd yr yn ffunud ag ef ei hun.

Ychwanegir at y torcalon a'r arswyd rhithiol gan harmoni eithriadol Schubert sydd, wrth droi rheolau confensiynol ar eu pen, yn syllu ymhell i'r dyfodol gyda dwysedd mynegiadol Hugo Wolf ac Alban Berg hyd yn oed.

Mae'r holl densiynau'n cael eu chwalu yn niddanwch 'Die Taubenpost' (na fwriadwyd ar gyfer y casgliad erioed), lle mae galar yn troi'n llygedyn o obaith mewn neges annwyl o gariad a gludir gan golomen ffyddlon. Nid yw'r ffaith bod yr aderyn teyrngar yn cael ei alw'n 'Hiraeth' yn golygu unrhyw awgrym o hunandosturi, ac mae'r gerddoriaeth, yng ngeiriau Ian Bostridge, yn dod â 'choflaid o ddawns gyfoethog, er pruddglwyfus, bywyd'.

David Truslove, 2021

Franz Schubert—Schwanengesang

1. Liebesbotschaft

Rauschendes Bächlein, so silber
und hell,
Eilst zur Geliebten so munter
und schnell?
Ach, trautes Bächlein, mein Bo-
te sei du;
Bringe die Grüße des Fernen
ihr zu.

Alf ihre Blumen im Garten
gepflegt,
Die sie so lieblich am Busen
trägt,
Und ihre Rosen in purpurner
Glut,
Bächlein, erquicke mit kühlen-
der Flut.

Wenn sie am Ufer, in Träume
versenkt,
Meiner gedenkend, das Köpf-
chen hängt;
Tröste die Süsse mit freund-
lichem Blick,
Denn der Geliebte kehrt bald
zurück.

Neigt sich die Sonne mit röt-
lichem Schein,
Wiege das Liebchen in Schlum-
mer ein.
Rausche sie murmelnd in süsse
Ruh,
Flüstre ihr Träume der Liebe zu.

1. Love's message

Murmuring brook, so silver and
bright,
do you hasten, so lively and swift,
to my beloved?
Ah, sweet brook, be my messen-
ger.
Bring her greetings from her dis-
tant lover.

All the flowers, tended in her gar-
den,
which she wears so charmingly
on her breast,
and her roses with their crimson
glow:
refresh them, brooklet, with your
cooling waters.

When on your banks she inclines
her head
lost in dreams, thinking of me,
comfort my sweetheart with a
kindly glance,
for her beloved will soon return.

When the sun sinks in a red flush,
lull my sweetheart to sleep.
With soft murmurings bring her
sweet repose,
and whisper dreams of love.

2. Kriegers Ahnung

In tiefer Ruh liegt um mich her
Der Waffenbrüder Kreis;
Mir ist das Herz so bang und
schwer,
Von Sehnsucht mir so heiss.

Wie hab' ich oft so süß
geträumt
An ihrem Busen warm!
Wie freundlich schien des
Herdes Glut,
Lag sie in meinem Arm!

Hier, wo der Flammen düster
Schein
Ach! nur auf Waffen spielt,
Hier fühlt die Brust sich ganz
allein,
Der Wehmut Träne quillt.

Herz! Dass der Trost Dich nicht
verlässt!
Es ruft noch manche Schlacht –
Bald ruh ich wohl und schlafe
fest,
Herzliebste – Gute Nacht!

3. Frühlingssehnsucht

Säuselnde Lüfte wehend so
mild,
Blumiger Düfte atmend erfüllt!
Wie haucht ihr mich wonnig be-
grüssend an!
Wie habt ihr dem pochenden
Herzen getan?
Es möchte euch folgen auf
luftiger Bahn,

2. Warrior's foreboding

In deep repose my comrades in
arms
lie in a circle around me;
my heart is so anxious and
heavy,
so ardent with longing.

How often I have dreamt sweet-
ly
upon her warm breast!
How cheerful the fireside glow
seemed
when she lay in my arms.

Here, where the sombre glim-
mer of the flames,
alas, plays only on weapons,
here the heart feels utterly
alone;
a tear of sadness wells up.

Heart, may comfort not forsake
you;
many a battle still calls.
Soon I shall rest well and sleep
deeply.
Beloved, goodnight!

3. Spring longing

Whispering breezes, blowing so
gently,
exuding the fragrance of flow-
ers,
how blissful to me is your wel-
coming breath!
What have you done to my
beating heart?
It yearns to follow you on your
airy path.
Where to?

Wohin? Wohin?
Bächlein, so munter rauschend
zumal,
Wollen hinunter silbern in's Tal.
Die schwebende Welle, dort eilt
sie dahin!
Tief spiegeln sich Fluren und
Himmel darin.
Was ziehst du mich, sehnd
verlangender Sinn,
Hinab? Hinab?

Grüssender Sonne spielendes
Gold,
Hoffende Wonne bringest du
hold.
Wie labt mich dein selig be-
grüssendes Bild!
Es lächelt am tiefblauen Himmel
so mild
Und hat mir das Auge mit
Tränen gefüllt! -
Warum? Warum?

Grünend umkränzet Wälder und
Höh!
Schimmernd erglänzet Blüt-
enschnee.
So dränget sich alles zum
bräutlichen Licht;
Es schwellen die Keime, die
Knospe bricht;
Sie haben gefunden, was ihnen
gebricht:
Und du? Und du?

Rastloses Sehnen! Wünsch-
endes Herz,
Immer nur Tränen, Klage und
Schmerz?
Auch ich bin mir schwellender
Triebe bewusst!

Silver brooklets, babbling so
merrily,
seek the valley below.
Their ripples glide swiftly by!
The fields and the sky are deep-
ly mirrored there.
Why yearning, craving senses,
do you draw me
downwards?

Sparkling gold of the welcom-
ing sun,
you bring the fair joy of hope.
How your happy, welcoming
countenance refreshes me!
It smiles so benignly in the deep
blue sky
and yet has filled my eyes with
tears.
Why?

The woods and hills are
wreathed in green.
Snowy blossom shimmers and
gleams.
All things strain towards the
bridal light;
seeds swell, buds burst;
they have found what they
lacked:
and you?

Restless longing, yearning
heart,
are there always only tears,
complaints and pain?
I too am aware of swelling im-
pulses!
Who at last will still my urgent
desire?
Only you can free the spring in
my heart,

Wer stillt mir endlich die
drängende Lust?
Nur du befreist den Lenz in der
Brust,
Nur du! Nur du!

4. Ständchen

Leise flehen meine Lieder
Durch die Nacht zu Dir;
In den stillen Hain hernieder,
Liebchen, komm' zu mir!

Flüsternd schlanke Wipfel
rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen Dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens
Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch Dir die Brust
bewegen,
Liebchen, höre mich!
Bebend harr' ich Dir entgegen!
Komm', beglücke mich!

5. Aufenthalt

Rauschender Strom, brausender

only you!

4. Serenade

Softly my songs plead
through the night to you;
down into the silent grove,
beloved, come to me!

Slender treetops whisper and
rustle
in the moonlight;
my darling, do not fear
that the hostile betrayer will
overhear us.

Do you not hear the nightin-
gales call?
Ah, they are imploring you;
with their sweet, plaintive songs
they are imploring for me.

They understand the heart's
yearning,
they know the pain of love;
with their silvery notes
they touch every tender heart.

Let your heart, too, be moved,
beloved, hear me!
Trembling, I await you!
Come, make me happy!

5. Resting place

Surging river, roaring forest,
immovable rock, my resting

Wald,
Starrender Fels mein Aufenthalt.
Wie sich die Welle an Welle reiht,
Fließen die Tränen mir ewig erneut.

Hoch in den Kronen wogend
sich's regt,
So unaufhörlich mein Herze schlägt.
Und wie des Felsen uraltes Erz
Ewig deselbe bleibt mein Schmerz.

6. In der Ferne

Wehe dem Fliehenden
Welt hinaus ziehenden! –
Fremde durchmessenden,
Heimat vergessenden,
Mutterhaus hassenden,
Freunde verlassenden
Folget kein Segen, ach!
Auf ihren Wegen nach!

Herze, das sehrende,
Auge, das tränende,
Sehnsucht, nie endende,
Heimwärts sich wendende!
Busen, der wallende,
Klage, verhallende,
Abendstern, blinkender,
Hoffnungslos sinkender!

Lüfte, ihr säuselnden,
Wellen sanft kräuselnden,
Sonnenstrahl, eilender,
Nirgend verweilender:
Die mir mit Schmerze, ach!

place.
As wave follows wave,
so my tears flow, ever renewed.

As the high treetops stir and
heave,
so my heart beats incessantly.
Like the rock's age-old ore
my sorrow remains forever the
same.

6. Far away

Woe to those who flee,
who journey forth into the
world,
who travel through strange
lands,
forgetting their native land,
spurning their mother's home,
forsaking their friends:
alas, no blessing follows them
on their way!

The yearning heart,
the tearful eye,
endless longing
turning homewards!
The surging breast,
the dying lament,
the evening star, twinkling
and sinking without hope!

Whispering breezes,
gently ruffled waves,
darting sunbeams,

Dies treue Herze brach –
Grüsst von dem Fliehenden
Welt hinaus ziehenden!

lingering nowhere:
send her, who broke
my faithful heart with pain,
greetings from one who is flee-
ing
and journeying forth into the
world!

7. Abschied

Ade, Du muntre, Du fröhliche
Stadt, Ade!
Schon scharret mein Rösslein
mit lustigem Fuss;
Jetzt nimm noch den letzten,
den scheidenden Gruss.
Du hast mich wohl niemals noch
traurig gesehn,
So kann es auch jetzt nicht
beim Abschied geschehn.
Ade ...

Ade, Ihr Bäume, Ihr Gärten so
grün, Ade!
Nun reit' ich am silbernen
Strome entlang,
Weit schallend ertönet mein
Abschiedsgesang,
Nie habt Ihr ein trauriges Lied
gehört,
So wird Euch auch keines beim
Scheiden beschert.
Ade ...

Ade, Ihr freundlichen Mägdlein
dort, Ade!
Was schaut Ihr aus blumentum-
duftetem Haus
Mit schelmischen, lockenden
Blicken heraus?

7. Farewell

Farewell, lively, cheerful town,
farewell!
Already my horse is happily
pawing the ground.
Take now my final, parting
greeting.
I know you have never seen me
sad;
nor will you now as I depart.
Farewell!

Farewell, trees and gardens so
green, farewell!
Now I ride along the silver
stream;
my song of farewell echoes far
and wide.
You have never heard a sad
song;
nor shall you do so at parting.
Farewell!

Farewell, charming maidens,
farewell!
Why do you look out with ro-
guish, enticing eyes
from houses fragrant with flow-
ers?
I greet you as before, and look
back;

Wie sonst, so grüss' ich und
schaue mich um,
Doch nimmer wend' ich mein
Rösslein um.

Ade ...

Ade, liebe Sonne, so gehst Du
zur Ruh', Ade!
Nun schimmert der blinkenden
Sterne Gold.

Wie bin ich Euch Sternlein am
Himmel so hold,
Durchziehn wir die Welt auch
weit und breit,
Ihr gebt überall uns das treue
Geleit.

Ade ...

Ade, Du schimmerndes Fenster-
lein hell, Ade!

Du glänzest so traulich mit
dämmerndem Schein
Und ladest so freundlich ins
Hüttchen uns ein.

Vorüber, ach, ritt ich so
manches mal
Und wär' es denn heute zum
letzten mal?

Ade ...

Ade, Ihr Sterne, verhüllet Euch
grau! Ade!

Des Fensterlein trübes,
verschimmerndes Licht
Ersetzt Ihr unzähligen Sterne
mir nicht;
Darf ich hier nicht weilen, muss
hier vorbei,
Was hilft es, folgt Ihr mir noch
so treu!

Ade, Ihr Sterne, verhüllet Euch
grau!
Ade!

but never will I turn my horse
back.

Farewell!

Farewell, dear sun, as you go to
rest, farewell!

Now the stars twinkle with
shimmering gold.

How fond I am of you, little
stars in the sky;
though we travel the whole
world, far and wide,
everywhere you faithfully es-
cort us.

Farewell!

Farewell, little window gleam-
ing brightly, farewell!

You shine so cosily with your
soft light,
and invite us so kindly into the
cottage.

Ah, I have ridden past you so
often,
and yet today might be the last
time.

Farewell!

Farewell, stars, veil yourselves
in grey! Farewell!

You numberless stars cannot
replace for us
the little window's dim, fading
light;

if I cannot linger here, if I must
ride on,
how can you help me, though
you follow me so faithfully?

Farewell, stars, veil yourselves
in grey!

Farewell!

8. Der Atlas

Ich unglücksel'ger Atlas! eine
Welt,
Die ganze Welt der Schmerzen
muss ich tragen.
Ich trage Unerträgliches, und
brechen
Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja
gewollt!
Du wolltest glücklich sein, un-
endlich glücklich,
Oder unendlich elend, stolzes
Herz,
Und jetzo bist du elend.

10. Ihr Bild

Ich stand in dunkeln Träumen,
Und starrt' ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab –
Und ach, ich kann es nicht
glauben,
Dass ich dich verloren hab'!

8. Atlas

I, unhappy Atlas, must bear a
world,
the whole world of sorrows.
I bear the unbearable, and my
heart
would break within my body.

Proud heart, you wished it so!
You wished to be happy, end-
lessly happy,
or endlessly wretched, proud
heart!
And now you are wretched!

10. Her portrait

I stood in dark dreams,
gazing at her picture,
and that beloved face
began mysteriously to come
alive.

Around her lips played
a wondrous smile,
and her eyes glistened,
as though with melancholy
tears.

My tears, too, flowed
down my cheeks.
And oh – I cannot believe
that I have lost you!

11. Die Stadt

Am fernen Horizonte
Erscheint, wie ein Nebelbild,
Die Stadt mit ihren Türmen
In Abenddämmerung gehüllt.

Ein feuchter Windzug kräuselt
Die graue Wasserbahn;
Mit traurigem Takte rudert
Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch ein-
mal
Leuchtend vom Boden empor,
Und zeigt mir jene Stelle,
Wo ich das Liebste verlor.

12. Am Meer

Das Meer erglänzte weit hinaus
Im letzten Abendscheine;
Wir sassen am einsamen Fisch-
erhaus,
Wir sassen stumm und alleine.

Der Nebel stieg, das Wasser
schwoll,
Die Möwe flog hin und wieder;
Aus deinen Augen liebevoll
Fielen die Tränen nieder.

Ich sah sie fallen auf deine
Hand,
Und bin aufs Knie gesunken;
Ich hab' von deiner weissen
Hand
Die Tränen fortgetrunken.

Seit jener Stunde verzehrt sich
mein Leib,

11. The town

On the distant horizon
appears, like a misty vision,
the town with its turrets,
shrouded in dusk.

A damp wind ruffles
the grey stretch of water.
With mournful strokes
the boatman rows my boat.

Radiant, the sun rises once
more
from the earth,
and shows me that place
where I lost my beloved.

12. By the sea

The sea glittered far and wide
in the sun's dying rays;
we sat by the fisherman's lonely
house;
we sat silent and alone.

The mist rose, the waters
swelled,
a seagull flew to and fro.
from your loving eyes
the tears fell.

I saw them fall on your hand.
I sank upon my knee;
from your white hand
I drank away the tears.

Since that hour my body is con-
sumed
and my soul dies of longing.
That unhappy woman

Die Seele stirbt vor Sehnen; -
Mich hat das unglücksel'ge
Weib
Vergiftet mit ihren Tränen.

13. Der Doppelgänger

Still ist die Nacht, es ruhen die
Gassen,
In diesem Hause wohnte mein
Schatz;
Sie hat schon längst die Stadt
verlassen,
Doch steht noch das Haus auf
demselben Platz.

Da steht auch ein Mensch und
starrt in die Höhe,
Und ringt die Hände, vor
Schmerzens Gewalt;
Mir graust es, wenn ich sein
Antlitz sehe -
Der Mond zeigt mir meine eigne
Gestalt.

Du Doppelgänger! du bleicher
Geselle!
Was äffst du nach mein Liebes-
leid,
Das mich gequält auf dieser
Stelle,
So manche Nacht, in alter Zeit?

14. Die Taubenpost

Ich hab' eine Briefftaub in
meinem Sold,
Die ist gar ergeben und treu,
Sie nimmt mir nie das Ziel zu

has poisoned me with her tears.

13. The wraith

The night is still, the streets are
at rest;
in this house lived my sweet-
heart.
She has long since left the
town,
but the house still stands on the
selfsame spot.

A man stands there too, staring
up,
and wringing his hands in an-
guish;
I shudder when I see his face -
the moon shows me my own
form!

You wraith, pallid companion,
why do you ape the pain of my
love
which tormented me on this
very spot,
so many a night, in days long
past?

14. Pigeon post

I have a carrier pigeon in my
pay,
devoted and true;
she never stops short of her
goal

kurz,
Und fliegt auch nie vorbei.

Ich sende sie vieltausendmal
Auf Kundschaft täglich hinaus,
Vorbei an manchem lieben Ort,
Bis zu der Liebsten Haus.

Dort schaut sie zum Fenster
heimlich hinein,
Belauscht ihren Blick und
Schritt,
Gibt meine Grüsse scherzend
ab
Und nimmt die ihren mit.

Kein Briefchen brauch' ich zu
schreiben mehr,
Die Träne selbst geb' ich ihr:
O sie verträgt sie sicher nicht,
Gar eifrig dient sie mir.

Bei Tag, bei Nacht, im Wachen,
im Traum,
Ihr gilt das alles gleich:
Wenn sie nur wandern, wan-
dern kann,
Dann ist sie überreich!

Sie wird nicht müd', sie wird
nicht matt,
Der Weg ist stets ihr neu;
Sie braucht nicht Lockung,
braucht nicht Lohn,
Die Taub' ist so mir treu!

Drum heg' ich sie auch so treu
an der Brust,
Versichert des schönsten
Gewinns;
Sie heisst - die Sehnsucht!
Kennt ihr sie?
Die Botin treuen Sinn's.

and never flies too far.

Each day I send her out
a thousand times on reconnais-
sance,
past many a beloved spot,
to my sweetheart's house.

There she peeps furtively in at
the window,
observing her every look and
step,
conveys my greeting breezily,
and brings hers back to me.

I no longer need to write a note,
I can give her my very tears;
she will certainly not deliver
them wrongly,
so eagerly does she serve me.

Day or night, awake or dream-
ing,
it is all the same to her;
as long as she can roam
she is richly contented.

She never grows tired or faint,
the route is always fresh to her;
she needs no enticement or re-
ward,
so true is this pigeon to me.

I cherish her as truly in my
heart,
certain of the fairest prize;
her name is - Longing! Do you
know her?
The messenger of constancy.

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