

explored both the art songs and the piano quartets of these three composers and studied the different skills needed by a pianist performing both types of works.

This project included the following art song cycles: Robert Schumann's *Dichterliebe*, Gabriel Fauré's *Poème d'un Jour*, and Johannes Brahms' *Zigeunerlieder*. I also performed Schumann's Piano Quartet in E-flat Major, Op. 47, Fauré's Piano Quartet in C minor, Op. 15, and Brahms' Piano Quartet in G minor, Op. 25. My collaborators included: Zachariah Matteson, violin and viola; Kristin Bakkegard, violin; Molly Jones, cello; Geoffrey Manyin, cello; Karl Mitze, viola; Emily Riggs, soprano, and Matthew Hill, tenor. This repertoire was presented over the course of three recitals on February 13, 2015, December 11, 2015, March 25, 2016 at the University of Maryland's Gildenhorn Recital Hall. These recitals can be found in the Digital Repository at the University of Maryland (DRUM).

CONTRASTS: QUARTETS AND ART SONGS
OF THE NINETEENTH CENTURY

by

Elizabeth Lillian Brown

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2016

Advisory Committee:

Professor Rita Sloan, Chair
Professor Denny Gulick, Dean's Representative
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Professor Timothy McReynolds

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RECITAL 1 PROGRAM

February 13, 2015. 5:00 pm

Joseph & Alma Goldenhorn Recital Hall, Clarice Smith Performing Arts Center,
University of Maryland, College Park

Elizabeth Brown, piano
Matthew Hill, tenor
Kristin Bakkegard, violin
Zachariah Matteson, viola
Molly Jones, cello

Dichterliebe

Im wunderschönen Monat Mai
Aus meinem Thränen spriessen
Die Rose, die Lilie
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Träume
Aus alten Märchen
Die alten bösen Lieder

Robert Schumann
(1810-1856)

INTERMISSION

Piano Quartet in E-flat Major, Op. 47

Sostenuto assai – Allegro ma non troppo
Scherzo
Andante cantabile
Finale

Robert Schumann
(1810-1856)

RECITAL 2 PROGRAM

December 11, 2015. 5:00 pm

Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
University of Maryland, College ParkElizabeth Brown, piano
Emily Riggs, soprano
Kristin Bakkegard, violin
Zachariah Matteson, viola
Molly Jones, cello**Poème d'un jour**Recontre
Toujours
AdieuGabriel Fauré
(1845-1924)

INTERMISSION

Piano Quartet No. 1 in C Minor, Op. 15Allegretto molto moderato
Scherzo
Adagio
Allegro moltoGabriel Fauré
(1845-1924)

RECITAL 3 PROGRAM

March 25, 2016. 8:00 pm

Joseph & Alma Goldenhorn Recital Hall, Clarice Smith Performing Arts Center,
University of Maryland, College Park

Elizabeth Brown, piano
Emily Riggs, soprano
Zachariah Matteson, violin
Karl Mitze, viola
Geoffrey Manyin, cello

Zigeunerlieder (“Gypsy Songs”), Op. 103

He, Zigeuner, greife in die Saiten ein!
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du Weisst
Brauner Bursche führt zum Tanze
Röslein dreie in der Reihe
Kommt dir manch-mal in den Sinn
Rote Abendwolken zieh'n

Johannes Brahms
(1833-1897)

INTERMISSION

Piano Quartet No. 1 in G Minor, Op. 25

Allegro
Intermezzo
Andante con moto
Rondo alla Zingarese

Johannes Brahms
(1833-1897)

RECORDING TRACK LISTING

First Dissertation Recital- CD 1

Robert Schumann (1810-1856)

Dichterliebe

- [CD 1, Track 1] Im wunderschönen Monat Mai
- [CD 1, Track 2] Aus meinem Thränen sprissen
- [CD 1, Track 3] Die Rose, die Lilie
- [CD 1, Track 4] Wenn ich in deine Augen seh'
- [CD 1, Track 5] Ich will meine Seele tauchen
- [CD 1, Track 6] Im Rhein, im heiligen Strome
- [CD 1, Track 7] Ich grolle nicht
- [CD 1, Track 8] Und wüssten's die Blumen
- [CD 1, Track 9] Das ist ein Flöten und Geigen
- [CD 1, Track 10] Hör' ich das Liedchen klingen
- [CD 1, Track 11] Ein Jüngling liebt ein Mädchen
- [CD 1, Track 12] Am leuchtenden Sommermorgen
- [CD 1, Track 13] Ich hab' im Traum geweinet
- [CD 1, Track 14] Allnächtlich im Träume
- [CD 1, Track 15] Aus alten Märchen
- [CD 1, Track 16] Die alten bösen Lieder

Piano Quartet in E-flat Major, Op. 47

- [CD 1, Track 17] Sostenuto assai – Allegro ma non troppo
- [CD 1, Track 18] Scherzo
- [CD 1, Track 19] Andante cantabile
- [CD 1, Track 20] Finale

RECORDING TRACK LISTING**Second Dissertation Recital- CD 2**

[CD 2, Track 1] Lecture

Gabriel Fauré (1845-1924)**Poème d'un jour**

[CD 2, Track 2] Recontre

[CD 2, Track 3] Toujours

[CD 2, Track 4] Adieu

Piano Quartet No. 1 in C Minor, Op. 15

[CD 2, Track 5] Allegretto molto moderato

[CD 2, Track 6] Scherzo

[CD 2, Track 7] Adagio

[CD 2, Track 8] Allegro molto

RECORDING TRACK LISTING**Third Dissertation Recital- CD 3****Johannes Brahms (1833-1897)****Zigeunerlieder, (“Gypsy Songs”) Op. 103**

- [CD 3, Track 1] He, Zigeuner, greife in die Saiten ein!
- [CD 3, Track 2] Hochgetürmte Rimaflut
- [CD 3, Track 3] Wisst ihr, wann mein Kindchen
- [CD 3, Track 4] Lieber Gott, du Weisst
- [CD 3, Track 5] Brauner Bursche führt zum Tanze
- [CD 3, Track 6] Röslein dreie in der Reihe
- [CD 3, Track 7] Kommt dir manch-mal in den Sinn
- [CD 3, Track 8] Rote Abendwolken zieh'n

Piano Quartet No. 1 in G Minor, Op. 25

- [CD 3, Track 9] Allegro
- [CD 3, Track 10] Intermezzo
- [CD 3, Track 11] Adagio
- [CD 3, Track 12] Rondo alla Zingarese

PROGRAM NOTES

INTRODUCTION

The nineteenth-century Romantic era saw the development and expansion of many musical genres that were inherited from Classical era predecessors. This development is particularly evident in the realms of vocal and instrumental chamber music, which reflect the musical innovations of that time. The Romantic period saw the evolution of the German *lied* and its offshoot, the French *mélodie*, both of which derived from Classical origins. At their peak, these art songs found a kind of equilibrium between piano and vocal lines, that is best represented in the works of Robert Schumann, Johannes Brahms, and Gabriel Fauré. These three composers also achieved great artistic success in the field of instrumental chamber music, specifically in the genre of piano quartets. Like art song, the piano quartet of the nineteenth-century came into its own as a form of true chamber music in which all instruments participated equally in the composite texture.

The nineteenth-century genres of art song and instrumental chamber music form the cornerstone of most collaborative pianists' studies nowadays. Many of these works are not only masterpieces of compositional complexity and expressiveness, but they also require high levels of technical skill and musical understanding. For the art-song pianist, a grasp of text and poetic interpretation,

as well as consideration for the singer's lines and breath, are essential qualities for an effective performance. The instrumental pianist needs considerable technical facility, a concept of large-scale form, and the ability to balance and blend one's sound in a chamber ensemble. Both art song and chamber music are quite sophisticated forms of music making and thus require a high degree of specialization by the pianist. In both areas, the pianist must resist the notion that they are merely playing an accompaniment for a soloist (or several soloists). Using a highly developed sense of listening, a command of technique, thoughtful analysis, and an ability to react in the moment, the pianist is an essential contribution to part of the artistic whole.

ROBERT SCHUMANN'S *DICHTERLIEBE*

For many, Robert Schumann's (1810-1856) *Dichterliebe* (The Poet's Love) Op. 48 is perhaps the best-loved and most frequently performed Romantic art song cycle, a set of songs which are linked together by a common theme to form a cohesive whole. Though Franz Schubert (1797-1828) can be credited with raising the genre of *lieder* (or German art song) to new heights of sophistication in the early nineteenth-century, Schumann's song cycle is the first that truly allows the piano to come into its own as an equal participant with the voice. *Dichterliebe* not only demonstrates an incredible synthesis between music and text, but it also

represents the expansion and development of German *lieder* as a valuable and important art form in Western Classical music in the nineteenth-century.

Early examples of *lied* from the first half of the eighteenth-century often emphasized textual concerns over musical ones. These songs featured lighthearted and playful poems that were set with technically undemanding accompaniments, which frequently doubled the vocal lines and used a simple harmonic language. Early *lied* composers often rejected complexity and virtuosity partially because they intended their songs to be performed by amateur musicians in the home. At times, their songs were even sung and played by the same person. Through the eighteenth-century German art song continued to develop and acquired more sophistication in the works of Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791). Though *lieder* do not figure prominently in these composers' compositional output, the art songs of Haydn and Mozart nonetheless reflect the growing complexity of the genre. Their songs involve a higher level of interplay between voice and piano and an increasing sensitivity to the blending of music and text.¹

Along with the contributions of Haydn and Mozart, the growing popularity of the piano and the advancement of the instrument's technical and expressive potential played a significant role in the development of the *lied*. By

¹ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard

the end of the eighteenth-century, the piano had replaced the clavichord and harpsichord as the primary accompanying instrument for song. The piano offered new possibilities for composers, particularly in its ability to make rapid *crescendi* and *diminuendi*, thus achieving previously unattainable dramatic effects. Pianos were able to express changing moods and nuances better than the harpsichord and possessed greater range and power than the clavichord. Ludwig van Beethoven (1770-1827), in particular, exploited the possibilities of the instrument in his *An die ferne Geliebte* (1816), which is widely considered to be the first song cycle.²

Perhaps the most important factor involved in the evolution of German *lied* came in the form of the new German lyric poetry, which emphasized freer, more romantic forms of personal expression and awareness of self. The new style of poetry by such writers as Johann Wolfgang von Goethe (1749-1832), Heinrich Heine (1797-1856), and Joseph von Eichendorff (1788-1857) played a significant role in the development of German song, particularly in the works of Schubert and Schumann, who were especially brilliant at setting these highly expressive literary works to music.

With Schumann's turn to *lied* composition in 1840, the song cycle reached a crucial turning point in its history. In his *Liederjahr* (Year of Song), Schumann produced the Heine *Liederkreis* Op. 24, *Myrthen* Op. 25, the Eichendorff

² Jack M. Stein, *Poem and Music in the German Lied from Gluck to Hugo Wolf* (Cambridge: Harvard University Press, 1971), 57.

Liederkreis, Frauenliebe und –leben Op. 42, and *Dichterliebe* Op. 48. Due to their highly cohesive nature and narrative structure, *Dichterliebe* and *Frauenliebe und -leben* particularly contributed a great deal to later concepts of the ideal song cycle.

As the textual basis for *Dichterliebe*, Schumann set sixteen poems from *Lyrisches Intermezzo*, a section of Heinrich Heine's *Buch der Lieder* (1827), which was an anthology on the theme of frustrated and unrequited love. Originally, Schumann's cycle included twenty songs, but four were omitted upon publication. Though the cycle begins optimistically, it becomes increasingly grim and bitter. The opening songs express an innocent hope that the speaker's love will be reciprocated. In the first two songs of the cycle, *Im wunderschönen Monat Mai* and *Aus meinen tränen spruessen*, both music and text feature optimistic images of springtime blossoms budding and birds singing. The two songs are connected both by textual imagery and harmonic language. Both songs are in the same key, but the first song remains harmonically unresolved until the opening chord of the second. The third song, *Die Rose, die Lilie, die Taube* with its fast tempo, and charming, energetic accompaniment represents a brief moment of exuberance that quickly turns to reverential adoration in the following song, *Wenn ich, in deine Augen sehe*. The fifth song, *Ich will meine Seele tauchen*, is the first of the *Dichterliebe* songs in a minor key, as well as the first that includes a lengthy postlude for the piano alone reflecting the extreme emotional state of the

singer. In *Im Rhein, im heiligen Strome* the text references the Rhine River flowing through the city of Köln, then compares the painting of the Madonna in the city's cathedral to the image of the singer's beloved. Schumann gives this poem a musical setting in which insistent, dotted rhythms in the accompaniment invoke impressions of grandeur, majesty, and severity. This rhythmic pattern persists from the beginning of the song to the very end, even through the sixteen-measure piano postlude.

The seventh song *Ich grolle nicht* is the turning point of the cycle – a fierce, bitter song directed to the beloved. In the original Heine poem, the phrase “*Ich grolle nicht*” is repeated only twice; in contrast, Schumann's setting features six repetitions of the phrase throughout the song. The constant reiteration of these words, along with the pounding accompanying chords underneath, lend the song an ironic edge that belies the speaker's words.³ The eighth, ninth, and tenth songs are in the neighboring minor keys of A minor, D minor, and G minor. In the ninth song *Das ist ein Flöten und Geigen*, the poet's beloved marries another, and the poet bitterly describes the flutes, violins, trumpets, and drums that “roar and boom” while the angels “sob.” Schumann's piano accompaniment is an insistent waltz in the treble with chordal accompaniment in the bass. The twenty-measure piano postlude literally “winds down” the festivities with a sardonic sigh.

³ Ibid.,101.

The final four songs all call upon themes of dreams and dreaming. The thirteenth song, *Ich hab' im Traum geweinet*, begins entirely without accompaniment. In this song, the singer wakes up crying after dreaming that his beloved has died. Schumann entirely separates the vocal line from the piano accompaniment and uses silences to represent the singer's unsuccessful attempts to escape his pain in sleep. The final song, *Die alten bösen Lieder*, is by far the longest and most complex in the cycle. The speaker vows to bury his feelings in a coffin so large that only the sea is big enough to contain it. Schumann sets these words to a frenzied funeral march, with an uninterrupted motive of sixteenth notes in the accompaniment. The final couplet of Heine's poem is set over a *quasi recitative* passage, with a chord that resolves to the dominant and then begins a beautifully expressive seventeen-measure postlude in the tonic major that culminates in a cadenza-like section of great tenderness. This final postlude begins with an echo of the postlude to the twelfth song in the cycle, a song that is associated with expressions of forgiveness and reconciliation.⁴

Schumann is at times criticized for “neutralizing” the cynicism and despair at the ending of Heine's *Lyrisches Intermezzo*.⁵ Indeed, Schumann's dreamy postlude to the final song offers a sense of repose found nowhere in Heine's original text. As both a pianist and a great composer of piano music, Schumann's

⁴ Kimball, 80.

⁵ Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: Yale University Press, 1984), 237.

piano accompaniments and particularly his postludes play an unsurprisingly vital role in *Dichterliebe*. Postludes had existed in *lieder* since the eighteenth-century, and are quite important in Schubert's art song, but Schumann gives them unprecedented prominence.⁶ Many of the postludes in *Dichterliebe* carry on the themes of the poems after the voice has ceased and afford further hints at Schumann's understanding of Heine's texts. The postlude of the final song in the cycle is a classic example. In it, the delicate, tender commentary of the piano continues the storytelling after the words have run out.

SCHUMANN'S PIANO QUARTET IN E FLAT MAJOR, OP. 47

Just as 1840 is often referred to as Schumann's "Year of Song," 1842 is known as his "Year of Chamber Music." Within nine months, he had written three string quartets (Op. 41), followed by his Piano Quintet in E-flat Major (Op. 44), and the Piano Quartet in E-flat Major (Op. 47), a piano trio (which would eventually become his *Phantasiestücke*, Op. 88) and his *Andante and Variations for Two Pianos, Cellos, and Horn* (WoO 10). Schumann's Piano Quartet and Quintet are now recognized as the culmination of previous explorations in the genres, and they were also foundations upon which numerous later composers would build in the later half of the nineteenth-century.⁷

⁶ Stein, 98.

⁷ Basil Smallman, *The Piano Quartet and Quintet: Style, Structure, and Scoring* (Oxford: Clarendon Press, 1994), 51.

Before Schumann wrote his Piano Quartet, the most famous examples of the genre were found in Mozart's Piano Quartet No. 1 in G Minor K. 478 (1785) and his Piano Quartet No. 2 in E-flat Major K. 493 (1786). Mozart's two quartets differ significantly from previous examples of music written for keyboard and three string instruments. Though a substantial amount of such music had been written during the seventeenth and eighteenth-centuries, most used the keyboard as *continuo* to provide a filled-out bass part to the solo string lines. Two of Johann Sebastian Bach's sons, Karl Philipp Emanuel and Johann Christian, had published earlier works that had given the keyboard a part that was more than just a *continuo*, but still the keyboard was not treated as an equal member of the ensemble.⁸ It is only with Mozart's first piano quartet that the piano came to be treated as an equal participant in a unified, well-integrated work of true chamber music.

Mozart's first piano quartet demonstrates virtuosic and technically demanding piano writing (probably because Mozart anticipated performing it himself) while simultaneously allowing the strings responsibility in establishing an ensemble texture. Interestingly, the very quality that made Mozart's piano quartets artistically noteworthy also made them unpopular. When the G minor quartet was first written, the publisher Hoffmeister complained that the work was too difficult and that the public would not buy it. When Mozart refused to adjust

⁸ Homer Ulrich, *Chamber Music* (New York: Columbia University Press, 1966), 214.

his style of composition, Hoffmeister released him from his obligation to complete two more quartets. Mozart finished the second quartet in E-flat major for his own pleasure, and this work demonstrates Mozart's characteristic virtuosic piano writing and balanced exchange of musical ideas among the instruments.

While Mozart's piano quartets charted a new path for the genre in the eighteenth-century, it is Schumann who brought the genre into the Romantic era and was responsible for the popularity of the quartet and quintet in the second half of the nineteenth-century.⁹ Despite its importance in the repertoire, Schumann's quartet is often overshadowed by his more extroverted piano quintet. Though the two works share the same key of E-flat major, they are very different in character and mood. In general, the elimination of the second violin in the quartet provides a more intimate quality to the work especially when comparing it with the orchestral-like quintet.¹⁰ Unlike the quintet with its bold opening, the quartet commences with a hushed, slow introduction that has been compared to Beethoven's late Op. 127 string quartet (also in E-flat).¹¹ All three stringed instruments use double stops to achieve a chordal texture of unusual richness with four- and even five-part harmony. Following the slow introduction, the *Allegro* begins with three abrupt chords, derived from the musical material of the introduction. These chords land on a dominant seventh and then immediately lead

⁹ Smallman, 51.

¹⁰ Melvin Berger, *Guide to Chamber Music* (New York: Dover Publications, Inc., 2001), 405.

¹¹ Ulrich, 293.

into the first subject, a single line theme for the piano right hand alone. A more forceful second theme (which consists of staccato rising scales) is introduced as a canon between piano and strings, reflecting Schumann's intensive study of counterpoint around that time.¹² At the beginning of the development section, the introductory material is reiterated, another Beethovenian touch. This movement is ultimately characterized by energetic piano writing, a forward drive enhanced by contrapuntal writing, and at times a gracious interplay between instruments.

The second *Scherzo* movement in G minor is fleet, imaginative and equal in its distribution of parts. The opening is played in the cello and piano's lowest ranges, lending the movement a slightly more sinister character than one might expect in a *scherzo*. After the canonic entries of the strings against the keyboard and vice versa, the piano is given the final word in a four bar, arched phrase that provides much of the melodic material for the imitative first trio, which follows in the tonic minor. Unusually, Schumann includes a second trio, and this section reflects Schumann's fondness for playing with the listener's sense of the bar lines. The piano plays blocked chords on the third and final beats of the measure that are tied through the first two beats of the next, giving the listener the sense of a false downbeat. This off-beat pattern is reinforced in every other measure by a similar chord in the strings. Through these syncopations, Schumann compels the listener to feel the downbeat in the "wrong place," and at the same time offers

¹² Smallman, 48.

significant contrast to the nimble eighth notes of the *moto perpetuo* found in the *scherzo* proper.

The third movement is marked *Andante cantabile* and provides a lyrical contrast to the constant motion of the second movement. This movement closely resembles Schumann's *lied* writing and his skills as a melodist shine brilliantly. After two measures of introduction, a beautiful love song is heard first in the cello. The violin and cello then offer a version of the song in a canonic duet after which the viola takes up the melody. Sadly, the piano is the only instrument of the four that never gets to state the melody. Instead, the piano's role is chiefly accompanimental to the strings' melodic output. It provides repeated chords that offer a harmonic framework and support to the melodic material, and at times, it offers delicate filigree that interlaces the melody. At the shift to G-flat major in the middle section of the movement, the piano writing becomes more linear as the strings play a hymn-like chorale. Interestingly, midway through the movement, Schumann instructs the cellist to tune the C string down a whole step (to B-flat). This unusual tuning process, which dates back to early Baroque times, is called *scordatura* and permits Schumann to enable a harmonic progression through the cello's extended pedal point on a low B-flat.¹³ Some modern cellists have devised alternative solutions to this instruction, often choosing to tune down their C string before the movement begins, then transposing the few other notes necessary on

¹³ Berger, 406.

that string. The movement concludes with a pedal point from the cello, as the higher strings and piano spell out motives that anticipate the final movement.

The energetic spirit of the *Finale* quickly dispels the ardent mood of the *Andante cantabile*. It is easy to imagine these two movements in terms of Schumann's two literary alter-egos: the dreamy Eusebius of the *Andante* and the fiery Florestan of the finale. This final movement is constructed partly as a fugue and partly as a variant of sonata form.¹⁴ After an introductory outburst, the viola states the lively theme, which is next taken up by the piano on the dominant and then by the violin. The cello responds with a soaring *cantabile* melody and a flowing lyrical theme is passed between the piano and viola. These themes are interspersed with *stretto* sections of contrapuntal intricacy. The movement is brought to a close with a splendidly energetic *coda* that enlarges the fugal motive of the opening into a counter-theme.

This *fugato* finale underscores the equality of all four instruments in this work. Like Mozart, Schumann emphasizes the chamber music texture in which piano and strings, rather than squaring off as adversaries, intermingle to form a unified ensemble. Though Schumann's piano quartet has never been accorded the same recognition and fame as its predecessor the piano quintet, it is nevertheless an extraordinary work with a wealth of powerful melodies as well as contrapuntal intricacy.

¹⁴ Smallman, 50.

GABRIEL FAURÉ'S *POÈME D'UN JOUR*

A tradition of French accompanied song had begun to take shape in the later 1830s, partially in response to a burst of enthusiasm in France for the *lieder* of the recently deceased Schubert. Though this new form of French *mélodie* (or art song) was highly influenced by translations and arrangements of Schubert's *lieder* that became available in France in the 1820s, it also had its roots in earlier French song forms, such as the *romance*.¹⁵

One early achievement in the genre was the first version of Berlioz's *Nuits d'été* for voice and piano. Thereafter, most of the major French composers, Charles Gounod, Jules Massenet, Camille Saint-Saëns, and Edouard Lalo, for example, dabbled in *mélodie* writing. The substantial number of *mélodie* written by these composers not only reveals the influence of both Schubert and Schumann, but that of the new school of romantic French poetry, featuring such writers as Paul Verlaine (1844-1896) and Charles Baudelaire (1821-1867). French composers used these poets' evocative, suggestive, and yet restrained poetry, as well as the inherent musical quality of the French language to turn the *mélodie* into a serious vocal form of high artistic value.¹⁶

¹⁵ Kimball, 157.

¹⁶ *Ibid.*

Gabriel Fauré's (1845-1924) first collection of songs represents a culmination of the style and refinement of the *mélodie* as a genre. He composed over one hundred songs in total, about half of them appearing in three collections of twenty each published in 1879, 1897, and 1908. Fauré stretched the stylistic and technical boundaries of French *mélodie*, and his songs involved both a developing sensitivity to textual-musical relationships and an increasingly individual harmonic style. They also incorporated some of the stylistic devices associated with German *lieder*; for instance, Fauré's accompaniments frequently resembled those of Brahms or Schumann in their interaction with the vocal line.¹⁷

Fauré wrote *Poème d'un jour* (Poem for a day) in 1881, and this work features a setting of the poems by French poet and playwright Charles Grandmougin. In this short cycle, Fauré concisely portrays the life cycle of a romantic relationship. In the first song, the poet meets a woman and, falling in love with her, wonders whether she is going to be his ideal dream always pursued in vain. This song is comprised of a gentle tune moving in small intervals supported by a liquid accompaniment that shows Fauré's beautiful command of harmonic nuance. In the second *mélodie*, the poet cries out in despair when his love speaks of leaving him. This is the only song in the cycle in a minor key, and is marked *Allegro con fuoco*. Typically Fauré's songs are marked *piano*, with occasional *mezzo fortes* and *fortes*, but in this song he writes most of the vocal

¹⁷ Noske, Frits, *French Song from Berlioz to Duparc* (New York: Dover Publications, Inc., 1970) 255.

lines in a raging *forte*. There are relatively few rests in the long vocal lines, further enhancing the impression of a near-breathless outburst. In the final song of the cycle, the poet says: “*les plus longs amours sont courts! Adieu!*” (even the longest loves are short, so: Farewell!). This song returns to the major key, and the tone is more or less dispassionate, with both voice and piano moving in mostly scalar steps.

FAURÉ’S PIANO QUARTET NO. 1 IN C MINOR, OP. 15

When Fauré graduated from the Niedermeyer School, an institution for organists and church musicians, in 1865 and began his compositional career, the state of French instrumental music presented a complex picture. At that time there was very little education available for French composers, particularly French instrumental composers. Musical education at the famous Paris Conservatory centered mainly on operatic repertoire, and chamber music composition was not even taught to composers at the Conservatory until the twentieth-century. Many leading French composers of the time stressed opera as the highest form of musical expression and consequently exhibited antagonism towards instrumental ensemble music. This prevailing attitude impeded the development of a French school of instrumental composition.

Of the few instrumental works performed at this time, the vast majority were by German composers. In fact, by the middle of the nineteenth-century, it

had become customary throughout Europe to regard the musical arts as being headquartered in Germany, with an important but specialized department (opera) in Italy.¹⁸ A quick glance over the programs of chamber music in nineteenth-century France reveals that the chamber works of Haydn, Mozart, Beethoven, Mendelssohn, Schumann and even Spohr made up nearly the entire standard repertoire in Paris.¹⁹

Recognizing the need for an organization to promote the music of contemporary French composers, Camille Saint-Saëns (1835-1921) along with his friends Fauré, Alexis de Castillon (1838-1873), Edouard Lalo (1823-1892), and César Franck (1822-1890) formed the *Société Nationale de Musique* in 1871. Their objective was to “favor the production and diffusion of all serious musical works, published or unpublished, by French composers; and to encourage and bring to light . . . all musical experiments, whatever their form may be, provided they reveal high and artistic ambitions . . .”²⁰ The encouragement given to French composers by the Society launched the emergence of French instrumental repertoire. In opposition to the assumption that all-important musical events took place on the operatic stage, this group (with Saint-Saëns at the helm) set out to

¹⁸ Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life* (New York and Cambridge: Cambridge University Press, 1991), 79.

¹⁹ Nectoux, 80.

²⁰ John Herschel Baron. *Intimate Music: A History of the Idea of Chamber Music* (Stuyvesant, NY: Pendragon Press, 1998) 331.

build a new and distinctively French style of chamber music that would ultimately challenge the supremacy of German composers in the genre.²¹

Looking back in 1922, Fauré noted that “the fact of the matter is that before 1870, I would not have dreamt of composing a sonata or a quartet. At that time a young musician had no chance of getting such works performed. It was only after Saint-Saëns had founded the National Music Society in 1871, the chief function of which was to perform the works of young composers, that I set to work.”²² From the 1870s onwards, Fauré contributed the largest amount of French chamber music to the repertoire. In fact, during his lifetime he wrote two violin sonatas, two cello sonatas, two piano quartets, two piano quintets, and one piano trio.

This Piano Quartet in C minor, Op. 15 is perhaps Fauré’s best-known chamber work and was premiered on a program sponsored by the Society on February 11, 1880. It also exhibits a number of noteworthy qualities that mark it as a turning point for French music.²³ The work opens powerfully, with a unison string statement of the principal theme, which Fauré then quickly transforms into a lovely, tender melody. This movement displays Fauré’s adept handling of the traditional sonata form and fastidious craftsmanship in the dialogue between instruments, all the while demonstrating a knack for demanding and virtuosic

²¹ Baron, 333.

²² Nectoux, 80.

²³ Nectoux, 87.

piano writing. One also hears evidence of Fauré's training as a church musician in this movement through his distinctive use of plainchant, particularly in the development section.

The second movement is a *scherzo* that incorporates both dancelike and march-like qualities within a steady perpetual motion. The scurrying melodic figure in the piano's right hand emerges over light pizzicato chords in the strings. For the string statement of the tune, the meter changes from 6/8 to 2/4. Later, Fauré even occasionally superimposes one meter on top of the other, adding an extra layer of sparkle and charm to this movement. The Trio section begins in the dominant key of B-flat and inverts aspects of the bass, melody, and texture. The resulting layers create an inside-out and upside-down effect. In addition, the strings are directed to play with mutes, lending a particularly gossamer-like delicacy to the tone quality. This movement requires watch-like precision from the players, and this sense of precision along with the transparency of textures would become a trademark of French instrumental writing, later inspiring future French composers such as Maurice Ravel (1875-1937).²⁴

The third movement is the heart of the entire quartet. It is marked *Adagio* and features a ternary form. Both the A and B sections are structured around different treatments of rising scale fragments; the first theme struggles to reach upward, even as it continuously falls back. The second theme is more songful and

²⁴ Berger, 170.

slightly more optimistic. This deeply emotional movement portrays both great yearning and a sense of dreamy nostalgia. In fact, both the poignancy and beauty of this music have led many to see this movement as a reference to Fauré's aborted engagement to Marianne Viardot, the daughter of famous French mezzo-soprano Pauline Viardot.²⁵

The work concludes stormily with a restless, rhythmic perpetual motion *tour de force*. The principal theme of this finale has the same rhythmic pattern as the first movement and the same rising scale melodic contour as the *Adagio*, clearly Fauré's attempt to unify the work. The piano writing offers technically demanding arpeggios in perpetual motion, an emphasis on the bass, and also requires a delicate, Mozart-like transparency of texture. The movement utilizes a "wealth of themes that stretches the confines of sonata form, and in mood – reserved, passionate, intimate, and deliberately elegiac."²⁶

The choice to compose a piano quartet arguably reflects Fauré's desire to break new ground in the genre of instrumental music, while still proving his mastery of the qualities that distinguished the German classics. One of the most independent of French nationalists, Fauré remained largely unaffected by the Wagnerian influence raging through Europe at this time. Though he had many pupils, Fauré had few successors or imitators. As one of the largest contributors of the period to the chamber repertoire in general, Fauré was able to point the way

²⁵ Berger, 171.

²⁶ Nectoux, 88.

towards a new refinement and technical poise in this branch of composition, which later proved extremely influential in shaping the modernist approaches of succeeding generations of composers.²⁷

JOHANNES BRAHMS' *ZIGEUNERLIEDER*

The setting of text to music in the form of solo songs, duets, and quartets forms a substantial part of Johannes Brahms' (1833-1897) compositional output. Like Schumann and Schubert, he set poetry by the great Romantic German writers such as Heine and Goethe. However, he also set poems by amateur poets, close friends, and anonymous "folk" poets. In fact, he was far more interested in German "folk" poetry than his predecessors. This interest is reflected in his *Zigeunerlieder* Op. 103 (1887) or "Gypsy Songs."

These songs are evidence of Brahms' life-long fascination with the music of Hungarian gypsies.²⁸ Brahms composed his Hungarian Dances during the aftermath of the 1848 rebellion, when many Hungarian refugees emigrated to his home city, Hamburg. In its original form, the *Zigeunerlieder* song cycle was comprised of eleven songs written for vocal quartet with piano. Due to their popularity and success, Brahms then rearranged eight of the songs for solo voice and piano. His textual source was a collection of twenty-five Hungarian folksongs with piano accompaniment by Zoltan Nagy and with rhyming German

²⁷ Smallman, 83.

²⁸ Kimball, 108.

translations by Hugo Conrat, a Viennese businessman in whose home Brahms was a frequent guest. Brahms discarded the original melodies and accompaniments and composed and harmonized the *Zigeunerlieder* anew.

The featured poems are short, and all but one of them are made up of eight lines or fewer. In keeping with the folk character of these poems, Brahms' musical language is simple and direct, with clear, memorable vocal lines and uncomplicated harmonies. Though the piano accompaniments are also straightforward, they are nevertheless technically difficult and require proficiency both to actually play the notes and to perform them with lightness and energy.

Although the *Zigeunerlieder* does not follow a narrative, the songs do share several unifying compositional and literary features. All eight songs are in duple meter, and most are in fast tempi. Many of the songs begin or end with short, sharply punctuated two bar cadences, the vocal lines have a folk-song character, and nearly all are in strophic or strophic variation form (verses and refrains repeated almost identically).²⁹ Brahms also sets key relationships between a majority of the songs using the interval of a third. Several of the songs reference the Gypsy *czardas* rhythm in their contrasting tempos and dotted rhythms.³⁰

The opening song *He, Zigeuner* urges the gypsy to “strike the string” and “play the song of the faithless maiden.” In the second song, *Hochgetürmte Rimaflut*, the piano part features syncopated chords that alternate between hands

²⁹ Stark, 312.

³⁰ Kimball, 109.

and octave jumps in the bass. The song is *forte* throughout, and the soloist must declaim the text emphatically and with authority. In the third song *Wisst ihr, wann mein Kindchen*, the singer is called upon to represent the differing points of view of the male and female lovers. The first verse is sung by the male, and the second is sung by the female with both solos opening with a four measure phrase in the form of a question. This opening question is followed by an irregular five bar phrase in which the question is answered. Brahms uses expressive harmonic language in the sixth song *Röslein dreie in der Reihe*. The song begins ambiguously with a G major chord followed directly by an e minor chord, and it is not until the second half of the song that the listener feels safely in G major.³¹ The seventh song, *Kommt dir manchmal in den Sinn* is through-composed, and the text is set to the most beautiful and evocative melody found in the set. Brahms' setting of the words *täusch mich nicht* (deceive me not) is especially touching. Here, Brahms uses the motive of a falling fourth followed by an expressive appoggiatura and contrapuntal writing in the piano part. The energy and vigor of the opening songs in the set returns in Brahms' setting of the final poem, *Rote Abendwolken ziehn*. The soloist introduces a melody built on the same dotted rhythm as the opening song of the set, accompanied by emphatic, syncopated *forte* chords in the piano.

³¹ Stark, 312.

Though these songs are certainly not the most sophisticated that Brahms wrote in his lifetime, they occupy a valuable place in the *lieder* repertoire as a set of accessible, exuberant songs about love and loss. Without quoting or imitating Hungarian music, Brahms effectively captures the spirit of Hungarian folk music. Clara Schumann wrote: “I am quite delighted with them. How original they are and how full of freshness, charm, and passion.”³² Brahms’ friend Elisabet von Herzogenberg said: “the more I play the *Zigeunerlieder*, the more I love them . . . They are so gloriously alive – rushing, throbbing, stamping along, then settling down to a smooth, gentle flow. We cannot try them properly in this beautiful uncivilized spot.³³” Brahms himself characterized the original vocal quartets to Elisabet von Herzogenberg as “excessively gay stuff.”³⁴

BRAHMS’ G MINOR PIANO QUARTET OP. 25

Along with the *Zigeunerlieder*, Brahms’ Quartet in G minor Op. 25 similarly reflects his lifelong passion for the gypsy idiom. The final movement is a *Rondo alla Zingarese* (Rondo in Gypsy Style). Upon hearing it violinist Joseph Joachim, who had grown up in Budapest exclaimed: “You have beat me on my own turf.”³⁵ Though the work has an outwardly conventional four-movement design, each movement offers structural and stylistic surprises. These surprises

³² Botstein, 326.

³³ Stark 313.

³⁴ Stark, 311.

³⁵ Keller, 94.

may have caused the work to receive mixed initial reviews from both critics and friends. Clara Schumann, who played the piano part at the premiere, and Joachim both seem to have thought the work a little “undisciplined.”³⁶ Clara even complained that the first movement was too permeated with the key of the dominant rather than the tonic.³⁷

The piano opens the work with even quarter notes calmly presented in bare octaves. The first measure is inverted, varied, and transposed all within seven measures. After a bar of silence, the piano plays a four-note descending figure that eventually leads to the second theme played by the cello in D minor and then by the piano in octaves. Thirty bars later, a variant of this theme is played by the violin and viola in unison and is in D major. In his noted biography of the composer, Jan Swafford states: “This movement combines austerity – such as the spare beginning and evaporating conclusion – with Brahmsian lushness, especially passages in thirds and sixths that foreshadow folk-like elements heard in the succeeding movements.”³⁸

Brahms begins the development of this movement in a misleading fashion, by literally restating the first ten bars of the piece. This restatement leads to a sense of structural ambiguity that becomes part of a dramatic development section dominated by a driving sixteenth-note figure. The beginning of the recapitulation

³⁶ Swafford, 222

³⁷ Macdonald, 161.

³⁸ Swafford, 225.

is similarly blurred in that it begins with one of the subsidiary musical ideas in G major, rather than the main theme in G minor. Swafford writes that “Clara was the first of many to be uncertain about where the recapitulation actually begins – which she perceived as a miscalculation rather than a willful device.”³⁹

Brahms originally titled the second movement a *Scherzo*, but changed the title to *Intermezzo* at Clara’s suggestion.⁴⁰ The title *Intermezzo* became one that Brahms used frequently when writing movements that were delicate, moderately paced, subdued, and filled with poignant understatement. The violin plays with a mute that lends the movement a sense of mystery and suspense. The opening section is followed by a faster trio, in which Brahms uses cross rhythms and rippling piano figuration to achieve a sense of charm, animation, and grace. Clara wrote: “[the intermezzo] is a piece after my own heart! I find myself so tenderly transported to dreamland that it is as if my soul were rocked to sleep by the notes.”⁴¹

The bold, expressive style of the *Andante* third movement provides a perfect contrast to the subdued character of the *Intermezzo*. The strings play long, arching lines of melody while the piano supports in a primarily accompanimental role. The middle section is dominated by dotted rhythms and comes in the form of a military march that evokes images of trumpets and drums. The march starts in

³⁹ Swafford 225

⁴⁰ Musgrave, 96.

⁴¹ Keller, 94.

pianissimo in C major and then returns with sudden dramatic force in A-flat major. After a short canonic transition, the theme returns again in an even more majestic manner in C major, with the original piano and strings scoring reversed.

Despite the beauty of the previous movements, it is the boisterous *Rondo alla Zingarese* (Rondo in Gypsy Style) that audiences remember most vividly from this work. This movement is a prime example of the folk elements that were so important in Brahms' music, and it is also within a tradition of gypsy finales that goes back to Haydn's famous Rondo "In the Gypsy's style" from his Piano Trio in G Major, Hob. 25.⁴² The Hungarian gypsy character of this movement is enhanced by three-bar phrases, a pervasive homophonic texture and torrential cadenzas for the piano. The energy of the movement is remarkable, and the movement ends with a brilliant *molto presto*.

CONCLUSION

Art song and chamber music, contrasting as they may seem on the surface, are in fact kindred spirits that require different touches. Successful performances of art song involve a deep understanding of language, breath, and textual nuances, whereas instrumental chamber music requires a high level of technical proficiency, mental and physical stamina, and an understanding of the intricacies of ensemble playing as it relates to the composite musical texture. Neither genre

would be rewarding for a musician who wishes solely to focus on technical prowess or pianistic virtuosity. The truly great performers of both art song and chamber music are remarkable not only for their commitment to representing the composer's intentions but also for their dedication to artistic collaboration and partnership. Because the pianistic material for both art song and instrumental chamber music is so complex and the preparation so demanding, both genres require a high degree of control and dedication from the pianist. In addition, these two genres often complement each other in that a pianist's art song experience may prove highly valuable in his chamber music endeavors and vice versa. Proficiency in both genres provides a more comprehensive grasp of compositional style and a deeper appreciation for a composer's individuality. As in any act of musical collaboration, pianists need a discerning ear, a solid technical foundation, and a sensitivity toward each musician involved. By including both vocal and instrumental compositions together in a single program, the pianist must maintain the highest standard of performance possible in both spheres of collaboration.

TRANSLATIONS

Robert Schumann's *Dichterliebe*

1. Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

2. Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.

Und wenn du mich lieb hast,
Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

3. Die Rose, die Lilie, die Taube, die
Sonne,
Die lieb' ich einst alle in
Liebeswonnen.
Ich lieb' sie nicht mehr, ich liebe
alleine
Die Kleine, die Feine, die Reine, die
Eine;
Sie selber, aller Liebe Bronne,
Ist Rose und Lilie und Taube und
Sonne.

1. In the wonderfully beautiful
month of May
When all the buds are bursting open,
There, from my own heart,
Bursts forth my own love.

In the wonderfully beautiful month
of May
When all the birds are singing,
So have I confessed to her
My yearning and my longing.

2. From my tears sprout forth
Many blooming flowers,
And my sighing becomes joined with
The chorus of the nightingales.

And if you love me, dear child,
I will send you so many flowers;
And before your window should
sound
The song of the nightingale.

3. The rose, the lily, the dove, the sun,
I loved them all once in love's bliss.
I love them no more, I love only
The Small, the Fine, the Pure the
One;
I love only them.
She herself--the source of all love--
IS the rose, lily, dove, and sun
I love only that which is small,
Fine, pure--the one, the ONE

4. Wenn ich in deine Augen seh',
 So schwindet all' mein Leid und
 Weh;
 Doch wenn ich küße deinen Mund,
 So werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
 Kommt's über mich wie
 Himmelslust;
 Doch wenn du sprichst: ich liebe
 dich!
 So muß ich weinen bitterlich.

5. Ich will meine Seele tauchen
 In den Kelch der Lilie hinein;
 Die Lilie soll klingend hauchen
 Ein Lied von der Liebsten mein.

Das Lied soll schauern und beben
 Wie der Kuß von ihrem Mund,
 Den sie mir einst gegeben
 In wunderbar süßer Stund'.

6. Im Rhein, im schönen Strome,
 Da spiegelt sich in den Well'n
 Mit seinem großen Dome
 Das große, heil'ge Köln.

Im Dom da steht ein Bildnis,
 Auf goldnem Leder gemalt;
 In meines Lebens Wildnis
 Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein
 Um unsre liebe Frau;
 Die Augen, die Lippen, die
 Wänglein,
 Die gleichen der Liebsten genau

4. When I gaze into your eyes,
 All my pain and woe vanishes;
 Yet when I kiss your lips,
 I am made wholly and entirely
 healthy.

When I lay against your breast
 It comes over me like longing for
 heaven;
 Yet when you say, "I love you!"
 I must cry so bitterly.

5. I want to delve my soul
 Into the cup of the lily;
 The lily should give resoundingly
 A song belonging to my beloved.

The song should shudder and
 tremble
 Like the kiss from her lips
 That she once gave me
 In a wonderfully sweet house.

6. In the Rhine, in the holy stream
 Is it mirrored in the waves -
 With its great cathedral -
 That great, holy city Cologne.

In the Cathedral stands an image
 Painted on golden leather;
 Into the wildness of my life
 Has it shone, friendly.

Flowers and little cherubs hover
 Around our beloved Lady;
 The eyes, the lips, the cheeks--
 They match my beloved's exactly.

7. Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlorn'es Lieb! Ich grolle nicht.
Wie du auch strahlst in
Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.
Das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch bricht,
Ich sah dich ja im Traum,
Und sah die Nacht in deines Herzens Raum,
Und sah die Schlang', die dir am Herzen frißt,
Ich sah, mein Lieb, wie sehr du elend bist.

8. Und wüßten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,
Wie ich so traurig und krank,
Sie ließen fröhlich erschallen
Erquickenden Gesang.

Und wüßten sie mein Wehe,
Die goldnen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.

Die alle können's nicht wissen,
Nur eine kennt meinen Schmerz;
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

7. I bear no grudge, even when my heart is breaking!
Love lost forever! I bear no grudge.
Although you shine in diamond splendor,
No beam falls into the night of your heart.
I will know that for a long time.

I bear no grudge, and when my heart is breaking!
I truly saw you in my dreams
And saw the night in the room of your heart,
And saw the snake that bites your heart;
I saw, my dear, how truly miserable you are.

8. Did the wee flowers know what sadness
Lay hid in my wounded heart,
They would shed soft tears till weeping made sorrow depart.

Did the nightingales know it, darling,
This sorrow endured so long,
They would sing full-throated to comfort a suffering heart with song.

The bright stars, did they know it,
In pity of my woe
Would fall from their places in heaven
And shine in my breast below.

They none of them know it, darling:
The wound, and the heartache, and woe;
The hand that stabbed, and the weapon, One only can know.

9. Das ist ein Flöten und Geigen,
Trompeten schmettern drein;
Da tanzt wohl den Hochzeitreigen
Die Herzallerliebste mein.

9. There is a fluting and fiddling
With trumpets blaring in;
In a wedding dance dances
She who is my heart's whole love.

Das ist ein Klingen und Dröhnen,
Von Pauken und Schalmei'n;
Dazwischen schluchzen und stöhnen
Die guten Engelein.

There is a ringing and roaring,
A drumming and sounding of
shawms
In between which sob and moan
The lovely little angels.

10. Hör' ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Vor wildem Schmerzdrang.

10. I hear the dear song sounding
That once my beloved sang.
And my heart wants to burst so
strongly
From the savage pressure of pain.

Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',
Dort löst sich auf in Tränen
Mein übergroßes Weh'.

A dark longing is driving me
Up into the heights of the woods
Where in my tears can be dissolved
My own colossal woe.

11. Ein Jüngling liebt ein Mädchen,
Die hat einen andern erwählt;
Der andre liebt eine andre,
Und hat sich mit dieser vermählt.

11. A young man loved a girl
Who had chosen another man;
This other man loved yet another girl
And wed that one.

Das Mädchen heiratet aus Ärger
Den ersten besten Mann,
Der ihr in den Weg gelaufen;
Der Jüngling ist übel dran.

The first girl married out of spite
The first, best man
That happened into her path;
That young man is not well off.

Es ist eine alte Geschichte,
Doch bleibt sie immer neu;
Und wem sie just passiert,
Dem bricht das Herz entzwei.

It is an old story,
Yet it remains ever new;
And to he whom it has just happened,
It will break his heart in two.

12. Am leuchtenden
Sommermorgen
Geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
Ich aber, ich wandle stumm.
Es flüstern und sprechen die Blumen,
Und schau'n mitleidig mich an:
Sei unserer Schwester nicht böse,
Du trauriger blasser Mann.

13. Ich hab' im Traum geweinet,
Mir träumte, du lägest im Grab.
Ich wachte auf, und die Träne
Floß noch von der Wange herab.

Ich hab' im Traum geweinet,
Mir träumt', du verließest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich.

Ich hab' im Traum geweinet,
Mir träumte, du wär'st mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.

14. Allnächtlich im Traume seh' ich
dich, Und sehe dich freundlich
grüßen, Und laut aufweinend stürz'
ich mich, Zu deinen süßen Füßen.

Du siehst mich an wehmütiglich
Und schüttelst das blonde Köpfchen;
Aus deinen Augen schleichen sich
Die Perletränenröpfchen.

Du sagst mir heimlich ein leises
Wort
Und gibst mir den Strauß von
Zypressen.
Ich wache auf, und der Strauß ist fort,
Und das Wort hab' ich vergessen.

12. On a shining summer morning
I wander around my garden.
The flowers are whispering and
speaking; I, however, wander silently.
The flowers are whispering and
speaking
And look at me sympathetically.
"Do not be angry with our sister,
You sad, pale man."

13. I wept in my dream -
I dreamed you lay in a grave.
I awoke, and my tears
Still flowed down my cheeks.

I wept in my dream -
I dreamed you had abandoned me.
I awoke and I cried
Bitterly for a long while.

I wept in my dream -
I dreamed you were still good to me.
I awoke, and still
Streams my flood of tears.

14. Nightly I see you in my dreams
And I see you greet me, friendly,
And crying out loudly, I throw
myself at your sweet feet.

You look at me sorrowfully
And shake your dear, blond head;
From your eyes sneak forth
The pearly teardrops.

You say a soft word to me secretly,
And give me a branch of the cypress;
I awake, and the branch is gone,
And I have forgotten the word.

15. Aus alten Märchen winkt es
Hervor mit weißer Hand,
Da singt es und da klingt es
Von einem Zauberland;

Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;

Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen,
Und Vögel schmettern drein;

Und Nebelbilder steigen
Wohl aus der Erd' hervor,
Und tanzen luft'gen Reigen
Im wunderlichen Chor;

Und blaue Funken brennen
An jedem Blatt und Reis,
Und rote Lichter rennen
Im irren, wirren Kreis;

Und laute Quellen brechen
Aus wildem Marmorstein.
Und seltsam in den Bächen
Strahlt fort der Widerschein.

Ach, könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!

Ach! jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum.

15. From old fairy tales beckons
To me a white hand,
Where there is a singing and
sounding
Of a magical land,

Where multicolored flowers bloom
In golden twilight,
And glow lovely and fragrant
With their bridal visage,

And where green trees sing
Primeval melodies;
Where breezes sound secretly,
And birds warble,

And mist-figures rise
From the earth
And dance airy round-dances
In an odd chorus,

And blue sparks burn
On every leaf and twig,
And red lights run
In a mad, chaotic circle,

And loud springs break
Out of wild marble stone,
And in the streams--oddly--
Shine forth the reflections.

Ah! If I could enter there
And indulge my heart
And give up my agony
And be free and holy!

Ah! This is the land of bliss
That I see so often in a dream,
But when the morning sun comes,
It melts like mere froth.

16. Die alten, bösen Lieder,
Die Träume schlimm und arg,
Die laßt uns jetzt begraben,
Holt einen großen Sarg.

Hinein leg' ich gar manches,
Doch sag' ich noch nicht, was;
Der Sarg muß sein noch größer,
Wie's Heidelberger Faß.

Und holt eine Totenbahre,
Von Brettern fest und dick;
Auch muß sie sein noch länger,
Als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,
Die müssen noch stärker sein
Als wie der heil'ge Christoph
Im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
Und senken ins Meer hinab;
Denn solchem großen Sarge
Gebührt ein großes Grab.

Wißt ihr, warum der Sarg wohl
So groß und schwer mag sein?
Ich legt' auch meine Liebe
Und meinen Schmerz hinein.

16. The old, angry songs,
The dreams angry and wicked--
Let us now bury them.
Fetch a large coffin.

In it will I lay many things,
But I will still not say quite what.
The coffin must be still larger
As the cask in Heidelberg.

And fetch a death bier
And planks firm and thick;
They must be still longer
Than the bridge to Mainz.

And fetch me, too, twelve giants;
They must be still stronger
Than that strong St. Christopher
In the Cathedral to Cologne on the
Rhine.

They should carry the coffin away
And sink it down deep in the sea,
Since such a great coffin
Deserves a great grave.

Do you know why the coffin
Must be so large and heavy?
I sank with it my love
And my pain, deep within.

Gabriel Fauré's *Poème d'un Jour*

Rencontre

J'étais triste et pensif quand je t'ai
rencontrée,
Je sens moins aujourd'hui mon
obstiné tourment;
Ô dis-moi, serais-tu la femme
inespérée,
Et le rêve idéal poursuivi vainement?

Ô, passante aux doux yeux, serais-tu
donc l'amie
Qui rendrait le bonheur au poète
isolé,
Et vas-tu rayonner sur mon âme
affermie,
Comme le ciel natal sur un coeur
d'exilé?

Ta tristesse sauvage, à la mienne
pareille,
Aime à voir le soleil décliner sur la
mer!
Devant l'immensité ton extase
s'éveille,
Et le charme des soirs à ta belle âme
est cher;

Une mystérieuse et douce sympathie
Déjà m'enchaîne à toi comme un
vivant lien,
Et mon âme frémit, par l'amour
envahie,
Et mon coeur te chérit sans te
connaître bien!

Encounter

I was sad and thoughtful when I met
you,
Today my persistent anguish
lessened;
O tell me, could you be the long
hoped-for woman,
And the ideal dream pursued in vain?

O passer-by with gentle eyes, could
you be the friend
To restore the lonely poet's
happiness,
And will you shine on my
strengthened soul
Like the native sky upon a heart in
exile?

Your timid sadness, like my own,
Loves to watch the sun set on the
sea!
Such boundless space awakes your
rapture,
And your fair soul prizes the
evenings' charm.

A mysterious and gentle sympathy
Already binds me to you like a living
bond,
And my soul quivers, overcome by
love,
And my heart, without knowing you
well, adores you.

Toujours

Vous me demandez de me taire,
 De fuir loin de vous pour jamais,
 Et de m'en aller, solitaire,
 Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles
 De tomber dans l'immensité,
 À la nuit de perdre ses voiles,
 Au jour de perdre sa clarté,

Demandez à la mer immense
 De dessécher ses vastes flots,
 Et, quand les vents sont en démente,
 D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme
 S'arrache à ses âpres douleurs
 Et se dépouille de sa flamme
 Comme le printemps de ses fleurs!

Forever

You ask me to be silent,
 To flee far from you forever
 And to go my way alone,
 Forgetting whom I loved!

Rather ask the stars
 To fall into infinity,
 The night to lose its veils,
 The day to lose its light!

Ask the boundless sea
 To drain its mighty waves,
 And the raging winds
 To calm their dismal sobbing!

But do not expect that my soul
 Will tear itself away from its bitter
 sorrow,
 And shed its passion
 Like the springtime sheds its flowers!

Adieu

Comme tout meurt vite, la rose
 Déclose,
 Et les frais manteaux diaprés
 Des prés;
 Les longs soupirs, les bienaimées,
 Fumées!

On voit dans ce monde léger
 Changer,
 Plus vite que les flots des grèves,
 Nos rêves,
 Plus vite que le givre en fleurs,
 Nos coeurs!

À vous l'on se croyait fidèle,
 Cruelle,
 Mais hélas! les plus longs amours
 Sont courts!
 Et je dis en quittant vos charmes,
 Sans larmes,
 Presqu'au moment de mon aveu,
 Adieu!

Farewell

How swiftly all things die, the rose
 In bloom,
 And the cool dappled mantle
 Of the meadows;
 The long sighs, the loved ones,
 Are but smoke!

In this fickle world we see
 Our dreams
 Change more swiftly than waves
 On the shore,
 Our hearts change more swiftly than
 patterns
 Of frosted flowers!

To you I thought I would be faithful,
 Cruel one,
 But alas! the longest loves
 Are short!

And I say, taking leave of your
 charms,
 Without tears,
 Almost at the moment of my avowal,
 Farewell!

Johannes Brahms' *Zigeunerlieder*

1. He, Zigeuner, greife in die Saiten
ein!
Spiel das Lied vom ungetreuen
Mägdelein!
Laß die Saiten weinen, klagen,
traurig bange,
Bis die heiße Träne netzet diese
Wange!

2. Hochgetürmte Rimaflut,
Wie bist du so trüb;
An dem Ufer klag ich
Laut nach dir, mein Lieb!

Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu
mir.
An dem Rimaufer laß mich
Ewig weinen nach ihr!

3. Wißt ihr, mein Kindchen am
allerschönsten ist?
Wenn ihr süßes Mündchen scherzt
und lacht und küßt.
Mägdelein, du bist mein, inniglich
küß ich dich,
Dich erschuf der liebe Himmel
einzig nur für mich!

Wißt ihr, mein Liebster am besten
mir gefällt?
Wenn in seinen Armen er mich
umschlungen hält.
Schätzelein, du bist mein, inniglich
küß ich dich,
Dich erschuf der liebe Himmel
einzig nur für mich!

1. Ho there, Gypsy, sound your
strings
and play the song of the faithless
girl!
Let your lamenting strings be full of
fear and sadness until tears scald my
cheek!

2. How turbid, O Rima,
are your flooding waters!
I stand on the bank, and sadly
I call for you, my love.

The waves come and go,
flooding towards me on the shore.
On the banks of the Rima
Let me weep for her forever.

3. Do you know when my sweetheart
is loveliest?
When her sweet lips banter and
laugh and kiss.
Maiden heart, you are mine, I kiss
you with all my heart;
Heaven made you only for me!

Do you know when I love my
sweetheart the most?
When he clasps me tight in his arms.
Dear, sweet heart, you are mine, I
kiss you with all my heart;
Heaven made you only for me!

4. Lieber Gott, du weißt, wie oft
bereut ich hab,
Daß ich meinem Liebsten einst ein
Küßchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk, solange ich leb, an diesen
ersten Kuß.

Lieber Gott, du weißt, wie oft in
stiller Nacht
Ich in Lust und Leid an meinen
Schatz gedacht.
Lieb ist süß, wenn bitter auch die
Reu,
Armes Herze bleibt ihm ewig, ewig
treu.

5. Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt.

Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und
springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt.

4. You know, dear God, how often
I've repented
giving my sweetheart once, a little
kiss.
My heart told me to kiss him,
and as long as I live I shall remember
that first kiss.

You know, dear God, how often in
the still night
I thought of my darling with pleasure
and pain.
Love is sweet, though repentance is
bitter;
my poor heart will ever be faithful to
him.

5. The sun-brown lad leads
his lovely blue-eyed sweetheart to
the dance,
His spurs clash boldly together
As the Czardas melody strikes up.

He embraces and kisses his sweet
dove,
leads her, spins her around, leaps full
of joy,
he throws three shining silver florins
that make the dulcimer ring.

6. Röslein dreie in der Reihe blühn
so rot,
Daß der Bursch zum Mäd'el gehe, ist
kein Verbot!
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite Welt schon
längst nicht mehr;
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist
Ketschkemet,
Dort gibt es gar viele Mädchen
schmuck und nett!
Freunde, sucht euch dort ein
Bräutchen aus,
Freit um ihre Hand und gründet euer
Haus,
Freudenbecher leeret aus.

7. Kommt dir manchmal in den Sinn,
mein süßes Lieb,
Was du einst mit heil'gem Eide mir
gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht, wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich
herab!

8. Rote Abendwolken ziehn am
Firmament,
Sehnsuchtsvoll nach dir,
Mein Lieb, das Herze brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen

6. Three little red roses bloom side
by side –
lads are not forbidden to go to their
lasses!
Dear God, if that were forbidden
this beautiful wide world would no
longer exist.
To remain single – *that* would be a
sin!

The loveliest town in Alföld is called
KecsKemét;
it holds many fine, trim girls.
Friends, look for a bride there,
woo her and found a family –
drink the full cup of joy!

7. Sweet darling, do you sometimes
remember
what you vowed to me with a sacred
oath?
Trifle not, forsake me not, thou
knows not how dearly I love you,
Lovst thou me as I thee,
smile of God shall crown thee
graciously.

8. Red clouds drift along the sky
longingly towards you.
My love, my heart is burning.
Heaven glows in flaming glory
And I dream by day and night only
of you, the sweetheart dear to me.

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