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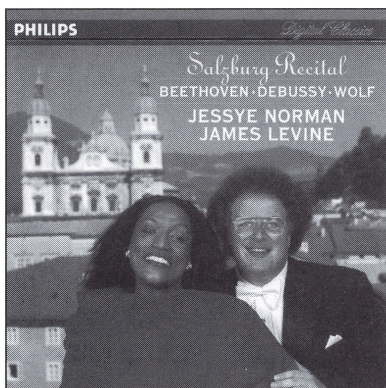
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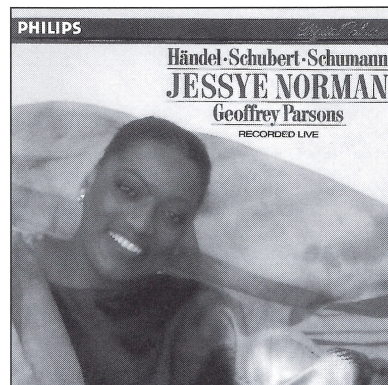


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PROGRAMME

I

Widmung Op. 25, No. 1
Meine Rose Op. 90, No. 2
Der schwere Abend Op. 90, No. 6
Du bist wie eine Blume Op. 25, No. 24
Frühlingsnacht Op. 39, No. 12

Robert Schumann
(1810-1856)

II

Ruhe, meine Seele Op. 27, No. 1
Meinem Kinde Op. 37, No. 3
Die heiligen drei Könige Op. 56, No. 6
Heimkehr Op. 15, No. 5
Nichts Op. 10, No. 2

Richard Strauss
(1864-1949)

INTERMISSION

III

Cinq mélodies populaires grecques
Le reveil de la mariée
Là-bas, vers l'église
Quel galant!
Chanson des cueilleuses de lentisques
Tout gai!

Maurice Ravel
(1875-1937)

IV

Brettli Lieder
Galathea
Gigerlette
Der genügsame Liebhaber
Einfältiges Lied
Mahnung
Arie aus dem Spiegel
von Arcadien

Arnold Schoenberg
(1874-1951)

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JESSYE NORMAN

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"Art on nature's scale, at once grand and intimate," is how one reviewer aptly described the vocal phenomenon that is Jessye Norman. Whether portraying operatic heroines, interpreting *lieder* or appearing with the world's premier orchestras and conductors, her exquisite artistry invariably enthralled capacity audiences across the globe.

Distinguishing her 1992-93 season are performances as Jocasta in Japan's Saito Kinen Festival production of Stravinsky's *Oedipus Rex* conducted by Seiji Ozawa, a return to the Metropolitan Opera for both Sieglinde in *Die Walküre* and the title role in a new production of *Ariadne auf Naxos*, *Das Lied von der Erde* with James Levine and the Berlin Philharmonic (to be released on the Deutsche Grammophon label), *Erwartung* with Pierre Boulez and the London Symphony, Wagner's *Wesendonck Lieder* with James Levine and the Berlin Philharmonic (to be released on the Philips label), Strauss' *Four Last Songs* with Sergiu Celibidache and the Munich Philharmonic, *Das Lied von der Erde* with Edo de Waart and the Rotterdam Philharmonic, and *La Mort de Cléopâtre* with Riccardo Muti and the Vienna Philharmonic. In addition, Miss Norman gives recitals in New York, Boston, Washington, Baltimore, Atlanta, Miami, Montreal, Toronto, San Francisco, Vancouver, Salzburg, Ludwigsburg, Hamburg, Lucerne, Copenhagen, Oslo, Helsinki, and throughout Japan. 1993-94 promises guest appearances with the London, Boston, and Chicago Symphony Orchestras (the latter for *Bluebeard's Castle* conducted by Pierre Boulez), and recitals in Florida, Columbus, Pittsburgh, Ann Arbor, St. Paul, La Jolla, Seattle, Tucson, Vienna, Frankfurt, Munich, Cologne, London, Paris, and Barcelona.

Born in Augusta, Georgia, Miss Norman's teachers have included Carolyn Grant at Howard University in Washington, D.C., Alice Duschak at Baltimore's Peabody Conservatory, and Pierre Bernac and Elizabeth Mannion at the University of Michigan. She began her professional life as a member of the Deutsche Oper Berlin, making her first appearance on the operatic stage in 1969, as Elisabeth in *Tannhäuser*. She toured extensively in the 1970's, performing throughout the United States, South America, Australia, Canada, and Europe.

Jessye Norman has sung a widely varied operatic repertoire at La Scala, Milan, the Teatro Comunale, Florence, the Royal Opera House, Covent Garden, the Stuttgart Opera, Vienna and Hamburg State Operas, Opera Company of Philadelphia, and Aix-en-Provence Festival. Her Metropolitan Opera debut, in Berlioz' *Les Troyens* (in which she sang both Dido and Cassandra) opened the Met's 100th anniversary season in 1983. At the Met, her roles have included Jocasta in Stravinsky's *Oedipus Rex*, the title role in Strauss' *Ariadne auf Naxos*, Madame Lidoine in Poulenc's *Dialogues of the Carmelites*, Kundry in *Parsifal* and Elisabeth in Wagner's *Tannhäuser*. During 1988-89, she made company history appearing in the company's first presentation of a one-character opera, Schoenberg's *Erwartung*, a *Live from the Met* telecast that also featured her as Judith in Bartók's *Bluebeard's Castle*. During 1990-91, Miss Norman opened the Lyric Opera of Chicago's season in Robert Wilson's critically acclaimed production of Gluck's *Alceste*.

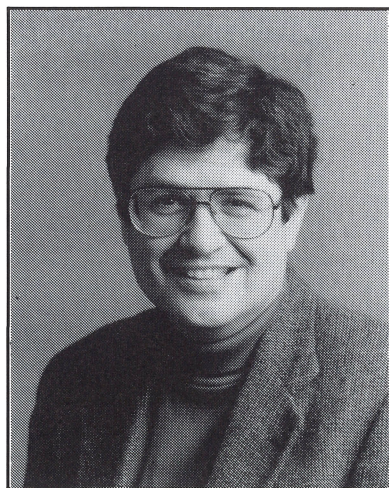


In addition to her *Live from the Met* and *Live from Lincoln Center* appearances, Miss Norman is known to television audiences worldwide for her two Christmas specials: *Jessye Norman at Notre Dame* (telecast at Christmas, 1992) and *Christmastide* (a Thames Television and PBS joint production telecast in 1987), and for the film, *Jessye Norman Sings Carmen*, a documentary chronicling her recording of the Bizet opera, released in 1990. Other PBS telecasts include Miss Norman with Kathleen Battle, James Levine and members of the Metropolitan Opera Orchestra and Chorus in a Spirituals Gala at Carnegie Hall, and Sieglinde in Wagner's *Die Walküre*, filmed as part of the company's complete *Ring Cycle*. Millions worldwide saw her sing the *Marseillaise* at the spectacular Bastille Day festivities celebrating the 200th anniversary of the French Revolution in July, 1989. Forthcoming on videocassette and laserdisc is the Saito Kinen Festival's electrifying production of *Oedipus Rex* conducted by Seiji Ozawa and featuring Miss Norman as Jocasta.

Miss Norman has been presented many prestigious awards and distinctions, including honorary doctorates from Howard University, the University of Michigan, the Boston Conservatory, the University of the South in Sewanee, Brandeis University, Harvard University, Cambridge University, the American University of Paris, the Juilliard School, Yale University, Western New England College, Kenyon College, Paine College in Augusta, the New School for Social Research in New York City, LaSalle University in Quebec, Amherst College, Spelman College, Dartmouth College, and the University of Edinburgh. She was also a recipient of the 1990 Albert Einstein College of Medicine Annual Achievement Award. In 1984, the French Government invested Miss Norman with the title "*Commandeur de l'Ordre des Arts et des Lettres*." Also in 1984, the National Museum of Natural History in Paris honored her by naming an orchid for her. In November, 1987, she became an Honorary Member of the Royal Academy of Music in London. She is also an Honorary Fellow of Pierson College, Yale University, and Jesus and Newnham Colleges, Cambridge University. Miss Norman is a member of the Board of Trustees at Paine College in her hometown of Augusta, Georgia. In October, 1989, she was awarded the *Légion d'Honneur* by French President Mitterrand, and in June, 1990, she was named Honorary Ambassador to the United Nations by U.N. Secretary Xavier Pérez de Cuellar. Most recently, she was winner of an "Ace" Award from the National Academy of Cable Programming for *Jessye Norman at Notre Dame*, and the Grand Prix at Japan's Symphony Hall 1992 International Music Awards.

One of the most distinguished and prolific recording artists of our day, Jessye Norman's recordings have won numerous awards, including the Paris *Grand Prix National du Disque* for albums of lieder by Wagner, Schumann, Mahler, and Schubert. She has also received the prestigious Gramophone Award in London for her outstanding interpretation of Strauss' *Four Last Songs*, the Edison Prize in Amsterdam, and recording prizes in Belgium, Spain, and Germany. In the United States, Miss Norman's Grammy Award-winning recordings include *Songs of Maurice Ravel*, Wagner's *Lohengrin* and *Die Walküre*, and Beethoven's *Ninth Symphony*. Her long-standing association with Philips Classics continues with the recent release of *Cavalleria Rusticana* (Santuzza), *Fidelio* (Leonore), a Salzburg Recital with James Levine, *Amazing Grace*, *Lucky to Be Me* (her second anthology of popular songs) and *Jessye Norman at Notre Dame*. Soon to be issued are her much-anticipated recordings of Schoenberg's *Erwartung* with James Levine and the Metropolitan Opera Orchestra and the title role of Strauss' *Salome*, Seiji Ozawa conducting the Dresden State Orchestra. She has also recorded for Angel, EMI, CBS Masterworks, Decca, DG, and Erato.

PHILLIP MOLL



As a partner and accompanist for such celebrated artists as James Galway, Kyung-Wha Chung, Anne-Sophie Mutter, Jessye Norman, and Margaret Price, Phillip Moll has performed in many of the world's most important concert and recital halls. He has also won critical praise as a soloist.

Born in Chicago, Mr. Moll received his first instruction in piano and violin from his father, a violinist with the Chicago Symphony Orchestra. He was awarded his Bachelor of Arts degree in English literature from Harvard University, but continued his study of music throughout his university years. Among his teachers were Alexander Tcherepnin, Claude Frank, and Leonard Shure. At the University of Texas, where he earned his Master of Music degree, Mr. Moll became a teaching assistant in the opera workshop. He spent one year in Munich on a grant from the German government.

Phillip Moll was a member of the coaching staff of the Deutsche Oper Berlin for eight years and became increasingly active during this time as a soloist and accompanist.

(continued on page 6)

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Mr. Moll records and performs regularly as ensemble pianist and harpsichordist with the Berlin Philharmonic, the Philharmonic Chamber Music Collegium Berlin, the English Chamber Orchestra, the Orchestra of St. John's Smith Square, and with major Australian orchestras. He has toured extensively throughout Europe and North America, the Far East, Australia, and Africa. Mr. Moll has recorded for Capriccio, Decca, Denon, Deutsche Grammophon, EMI, Philips, RCA, Schwann, and Sony Classical. He has accompanied Miss Norman in recital since 1977.

PROGRAMME NOTES

Robert Schumann's lieder have been staples of the recital platform virtually since their composition; this evening's programme begins with a distinguished group written at two different periods of his all too troubled life. While countless critics and musicologists have commented on the repertoire, some of the most charming (and intelligent) insights into this great corpus have been provided by "accompanist" extraordinaire Gerald Moore.

In the first song this evening, *Widmung*, Moore asserts that the voice "sweeps us off our feet" with ardour, then moves on, "floating, or rather sailing up to the apex." The song's "tenderest moments come at the return to the home key," after which "the postlude is not fashioned to support the hot vein of passion but should be an echo of it." *Meine Rose*, on the other hand, stresses the chamber music element in Schumann's work: "Continual duologue between singer and the pianoforte's soprano voice is a feature of this delectable song." In contrast, the sultry melancholy of *Der schwere Abend* strikes a considerably darker note. "*Du bist wie eine Blume*," writes Moore, is "an imperishable song. Schumann's sublime music catches the heart with exquisite ache as surely as Heine's moving verses." The conclusion of the group

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is provided by the "exuberant" *Fruhlingsnacht*. Here Moore cautions: "Brilliantly though it sparkles, it does not express joy unconfined"; rather the song is "more urbane" with a subtle "shade of scepticism."

There was a triple focus during the long career of the essentially late romantic Richard Strauss. During the early part, he produced orchestral works, while from mid-career on he concentrated on opera, but throughout his seven decades of productivity he was devoted to songwriting.

In a Strauss group of both power and subtlety, Jessye Norman will begin with *Ruhe, meine Seele*, the first of Strauss' "wedding present" songs written for his soprano wife Pauline in 1894. Strauss authority Norman Del Mar considers it a "beautiful, if sombre, work. It comes like an introspective self-admonition to a sorely troubled spirit whose turmoils at last lie behind him," (and it is intriguing to note that Strauss only orchestrated it in 1948, the moment of the composition of the renowned *Four Last Songs*).

Del Mar comments that *Meinem Kinde's* "composition (in February, 1897) may well have been with the Strausses' expected new baby in mind ... The mood of idyllic wonderment created by the poem is caught in sounds which look forward to the most affecting moments of the Marschallin's music in *Der Rosenkavalier*."

The Heine setting *Die heiligen drei Könige aus Morgenland* is the latest of the group, composed in 1906, after *Salome* and concurrent with *Elektra*. Del Mar is highly enthusiastic, hailing it as an unquestionable masterwork. He further notes that at the time of his study "the all too rare performance of this splendid song are always given with orchestra." In contrast, *Heimkehr*, from 1886, is "a gentle, rather sentimental miniature." The group ends with *Nichts* from 1883 "a gay, vivacious song. Its exuberant good humour and boisterous ending are nicely balanced with moments of broad lyricism."

(continued on page 8)



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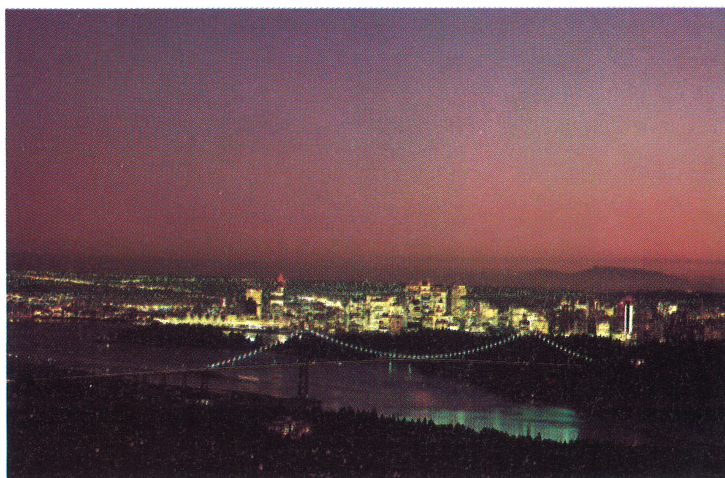


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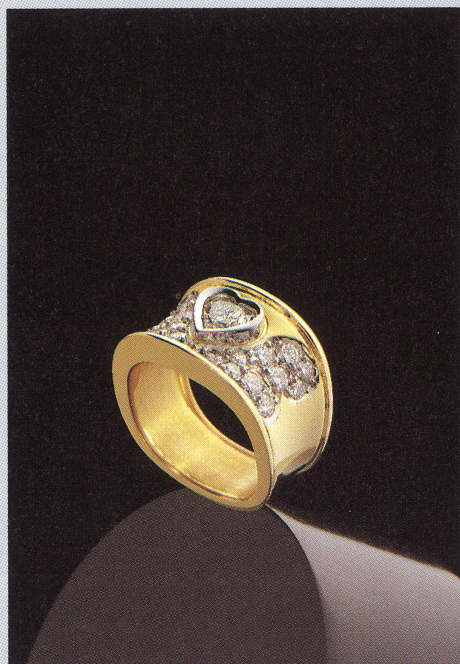
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Montecristo

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No 20th century composer has had such a fascination with fakes and pastiches as Maurice Ravel—indeed, after his relatively short “impressionist phase,” virtually all his music makes some reference to other styles or idioms. Thus Ravel’s willingness to set folksongs, as he did in 1905 in the *Cinq mélodies populaires grecques*, should come as no particular surprise (even if the source materials are a bit on the exotic side).

As a performer, Ravel made only one Canadian tour, in recital with a singer. Alas, the Vancouver audience disgraced itself. Since it expected a virtuoso pianist and a diva, the audience met Ravel and his singer’s attempt at providing exemplary vocal chamber music with provincial disapproval. Ravel’s continuous insistence as a composer on real musical values invariably shows. The apparently lightweight and unquestionably charming *mélodies* represent the sense of economy and sureness of purpose of the composer at his most direct. And the verve of the set belies (as is so often the case in Ravel) a technical maturity and depth of expression.

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Today it is difficult to know which has more effectively killed Schoenberg’s reputation—the academic meanderings of his later-day disciples or the atrociously bad “New Music” performances and recordings his works received in the ’50s and ’60s. But at long last, it appears that, like his great mentor Mahler, Schoenberg’s time has finally come, and audiences are realizing his pivotal role as a bridge figure linking the late romantic and modern mainstreams.

The *Cabaret Songs* will evoke potent associations with Weill and Brecht—the Berlin-in-the-’20s idiom so seductively popular in our own *fin de siècle* years. But Schoenberg got there first (and best); the *Brettel Leider* were composed right at the turn of the century and are a rich investigation of the high culture/low culture dichotomy of that pre-World War I society. As such, they are a treasure trove of passionate and sensual music, a delight for audiences who can hear his work for what it is—not what it was mistakenly billed as.

Programme notes by
David Gordon Duke

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Jessye Norman 9

TEXTS AND TRANSLATIONS

Please turn page quietly only after the song and its accompaniment have ended.

ROBERT SCHUMANN

Widmung (Rückert)

*Du meine Seele, du mein Herz,
Du meine Wonn'; o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab.
Du bist die Ruh, du bist der Frieden,
Du bist vom Himmel mir beschieden.
Dass du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bessres Ich!*

Meine Rose (Lenau)

*Dem holden Lenzgeschmeide,
Der Rose, meiner Freude,
Die schon gebeugt und blasser
Vom heissen Strahl der Sonnen,
Reich' ich den Becher Wasser
Aus dunklem, tiefem Bronnen.*

*Du Rose meines Herzens!
Vom stillen Strahl des Schmerzens
Bist du gebeugt und blasser;
Ich möchte dir zu Füßen,
Wie dieser Blume Wasser,
Still meine Seele giessen!
Könnst' ich dann auch nicht sehen
Dich auferstehen.*

Der schwere Abend (Lenau)

*Die dunklen Wolken hingen
Herab so bang und schwer,
Wir beide traurig gingen
Im Garten hin und her.*

Dedication

You my soul, you my heart,
you my bliss, O you my pain,
you my world in which I live,
my heaven you, to which I float,
O you my grave, into which
my grief forever I've consigned.
You are repose, you are peace,
you are bestowed on me from Heaven.
Your love for me gives me my worth,
your eyes transfigure me in mine,
lovingly you raise me above myself,
my good spirit, my better self!

My Rose

To spring's lovely jewel,
to the rose, my delight,
bowed and made paler
by the sun's torrid beam,
I bring water in this beaker
from a dark, deep well.

You, rose of my heart,
by pain's secret beam
are you bowed and made paler;
would I might at your feet,
as water to this flower,
silently pour forth my soul!
Even though I might not then
see you rise again.

The Sultry Evening

The dark clouds hung
so oppressive and heavy;
we were walking sadly
in the garden together.

*So heiss und stumm, so trübe
Und sternlos war die Nacht,
So ganz, wie unsre Liebe
zu Tränen nur gemacht.*

*Und als ich musste scheiden,
Und gute Nacht dir bot,
Wünscht' ich bekümmert beiden
Im Herzen uns den Tod.*

Du bist wie eine Blume (Heine)

*Du bist wie eine Blume
So hold und schön und rein;
Ich schau dich an, und Wehmut
Schleicht mir ins Herz hinein.*

*Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt,
Betend, dass Gott dich erhalte
So rein und schön und hold.*

Frühlingsnacht (Eichendorff)

*Über Garten durch die Lüfte
Hört ich Wandervogel ziehn,
Das bedeutet Frühlingsdüfte,
Unten fängt's schon an zu blüh'n.*

*Jauchzen möcht ich, möchte weinen,
Ist mir's doch, als könnt's nicht sein!
Alte Wunder wieder scheinen
Mit dem Mondesglanz herein.*

*Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain,
Und die Nachtigallen schlagen's:
Sie ist deine, sie ist dein!*

So sultry and silent, so overcast
and starless was the night,
so like our love,
fit only for tears.

And when I had to go
and bade you goodnight
I found it in my anguished heart
to wish us both dead.

You Are Like a Flower

You are like a flower,
so sweet and fair and pure;
at you I gaze, and melancholy
steals into my heart.

It seems to me I should
lay my hands on your head,
praying that God preserve you
so pure and fair and sweet.

Spring Night

Above the garden through the skies
I heard the migration of birds,
a sign that spring is in the air,
that blossom time has come.

I could rejoice, could weep,
I feel it cannot be.
Old wonders reappear,
in the radiant moonlight.

And the moon and the stars say it,
and the wood, dreaming, murmurs it,
and the nightingales sing it:
she is yours, she is yours!

RICHARD STRAUSS

Ruhe, meine Seele (Henckell)

*Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
Durch der Blätter dunkle Hülle
Stiehlt sich lichter Sonnenschein.*

*Ruhe, ruhe meine Seele,
Deine Stürme gingen wild,
Hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt.*

*Diese Zeiten sind gewaltig,
Bringen Herz und Hirn in Not -
Ruhe, ruhe meine Seele,
Und vergiss, was dich bedroht!*

Meinem Kinde (Falke)

*Du schläfst und sachte neig'ich mich
Über dein Bettchen und segne dich.*

*Jeder behutsame Atemzug
Ist ein schweifender Himmelsflug,
Ist ein Suchen weit umher,
Ob nicht doch ein Sternlein wär,
Wo aus eitel Glanz und Licht
Liebe sich ein Glückskraut bricht,
Das sie geflügelt hernieder trägt
Und dir aufs weisse Deckchen legt.*

*Du schläfst und sachte neig'ich mich
Über dein Bettchen und segne dich.*

Die heiligen drei Könige (Heine)

*Die heiligen drei Könige aus Morgenland,
sie frugen in jedem Städtchen:
"Wo geht der Weg nach Bethlehem,
ihr lieben Buben und Mädchen?"*

Rest, My Soul

Not a breath of wind is stirring,
the grove rests in gentle sleep;
Through the dark cover of the leaves
bright sunshine steals.

Rest, rest my soul,
wild have been your storms,
you have raged and have trembled
like the surf when it swells.

These times are overwhelming,
causing heart and head distress -
rest, rest my soul,
and forget what threatens you!

To My Child

You are asleep and gently I lean
over your crib and bless you.

Every careful breath
is a winged flight to heaven,
is a search far and wide
for any little star there might be
on which from pure brilliance and light
love plucks a lucky herb
which it carries down on swift wings
and lays on your white coverlet.

You are asleep and gently I lean
over your crib and bless you.

The Three Holy Kings

The three holy kings from the Orient,
they asked in every small town:
"Where goes the way toward Bethlehem,
you dear boys and girls?"

Die Jungen und Alten, sie wussten's nicht,
die Könige zogen weiter;
sie folgten einem goldnen Stern,
der leuchtete lieblich und heiter.

Der Stern blieb stehn über Josephs Haus,
da sind sie hineingegangen;
das Ochslein brüllte, das Kindlein schrie,
die heiligen drei Könige sangen.

Heimkehr (von Schack)

Leise schwanken die Aste,
der Kahn fliegt uferwärts,
heim kehrt die Taube zum Neste,
zu dir kehrt heim mein Herz.

Genug am schimmernden Tage,
wenn rings das Leben lärmt,
mit irrem Flügelschlage
ist es in's Weite geschwärmt.

Doch nun die Sonne geschieden,
und Stille sich senkt auf den Hain,
fühlt es: bei dir ist der Frieden,
die Ruh' bei dir allein.

Nichts (von Gilm)

Nennen soll ich, sagt ihr,
Meine Königin im Liederreich?
Toren, die ihr seid,
Ich kenne sie am wenigsten von euch!

Fragt mich nach der Augen Farbe,
Fragt mich nach der Stimme Tön,
Fragt nach Gang und Tanz und Haltung,
Ach, und was weiss ich davon!

Ist die Sonne nicht die Quelle
Alles Lebens, alles Lichts?
Und was wissen von derselben,
Ich und ihr und alle? Nichts! Nichts!

The young and old, they did not know;
the kings travelled on.
They followed a golden star,
that shone lovely and bright.

The star stood still over Joseph's house,
there they entered in;
the small oxen lowed, the baby cried,
the three holy kings sang.

Homecoming

The branches wave gently,
the boat moves quickly to the shore,
home to its nest the dove goes,
home to you comes my heart.

Too long, by shimmering day,
amidst the clamour of life,
on fluttering wings
it has flown afar.

But now the sun has departed
and silence descends on the woods,
my heart feels: at your side is peace,
with you alone is rest.

Nothing

You say I should name her,
My queen of the realm of song?
What fools you are,
I know her less than you!

You ask me the colour of her eyes,
You ask me about the sound of her voice,
You ask me about her gait, complexion, figure,
Ah what do I know of that!

Is not the sun the source
Of all life, of all light?
And what do we know of it,
I and you and everyone? Nothing, nothing!

MAURICE RAVEL

Cinq mélodies populaires grecques

Le reveil de la mariée

*Réveille-toi, perdrix mignonne,
Ouvre au matin tes ailes.
Trois grains de beauté
Mon coeur en est brûlé.
Vois le ruban d'or que je t'apporte
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles tous sont alliés.*

Là-bas, vers l'église

*Là-bas, vers l'église,
Vers l'église Ayio Sidéro,
L'église, o Vierge Sainte,
L'église Ayio Constanndino,
Se sont réunis,
Rassemblés en nombre infini,
Du monde, O Vierge Sainte,
Du monde tous les plus braves!*

Quel galant!

*Quel galant m'est comparable
D'entre ceux qu'on voit passer?
Dis, Dame Vassiliki?
Vois, pendus à ma ceinture
Pistolets et sabre aigu ...
Et c'est toi que j'aime.*

Chanson des cueilleuses de lentisques

*O joie de mon âme, joie de mon coeur,
Trésor qui m'est si cher;
Joie de l'âme et du coeur,
Toi que j'aime ardemment,
Tu es plus beau qu'un ange.
O lorsque tu paraissais, ange si doux,
Devant nos yeux,
Comme un bel ange blond
Sous le clair soleil,
Hélas, tous nos pauvres coeurs soupiraient!*

The Awakening of the Bride

Wake up, dear little partridge,
open your wings to the morning.
Three beauty spots
have set my heart aflame.
See the golden ribbon I bring you
to tie around your hair.
If you wish, my beauty, come let us be married!
In our two families everyone is related.

Yonder, Near the Church

Yonder, near the church,
near the church Ayio Sidero,
the church, O Virgin Saint,
the church Ayio Constanndino,
are gathered together,
assembled in infinite numbers,
in the world, O Virgin Saint,
all the bravest in the world!

What Gallant!

What gallant can compare with me
among those who are seen passing by?
Tell me, Mistress Vassiliki?
Look, hanging on my belt
pistols and a sharp sword ...
And it is you whom I love.

Song of the Lentisk Gatherers

O joy of my soul, joy of my heart,
treasure so dear to me;
joy of the soul, and of the heart,
you whom I ardently love,
you are more beautiful than an angel.
O when you appear, angel so sweet,
before our eyes,
like a lovely, blond angel
under the bright sun,
alas, all our poor hearts sigh!

Tout gai!

*Tout gai!
Ha, tout gai!
Belle jambe, tireli qui danse,
Belle jambe, la vaisselle danse.
Tra-la-la.*

All Gay!

*All gay,
ah, all gay!
lovely leg, tireli that dances,
lovely leg, the crockery dances.
Tra-la-la.*

ARNOLD SCHOENBERG

Brettel Lieder (Cabaret Songs)

Galathea (Wedekind)

*Ach, wie brenn' ich vor Verlangen,
Galathea, schönes Kind,
Dir zu küssen deine Wangen,
Weil sie so entzückend sind,*

*Wonne die mir widerfahre,
Galathea, schönes Kind,
Dir zu küssen deine Haare,
Weil sie so verlockend sind.*

*Nimmer wehr' mir bis ich ende,
Galathea, schönes Kind,
Dir zu küssen deine Hände,
Weil sie so verlockend sind.*

*Ach, du ahnst nicht, wie ich glühe,
Galathea, schönes Kind,
Dir zu küssen deine Hände,
Weil sie so verlockend sind.*

*Und was tät ich nicht, du Süsse,
Galathea, schönes Kind,
Dir zu küssen deine Füße,
Weil sie so verlockend sind.*

*Aber deinen Mund enthülle,
Mädchen, meinen Küssen nie,
Denn in seiner Reize Fülle,
Küsst ihn nur die Phantasie.*

Galathea

*Ah, I'm burning with desire,
Galathea, lovely child,
Just to kiss your cheeks of fire,
For they're so alluring, wild.*

*How I yearn for those caresses,
Galathea, lovely child,
Just to kiss your flowing tresses,
For they're so alluring, wild.*

*Evermore my heart demands,
Galathea, lovely child,
Just to kiss your graceful hands,
For they're so alluring, wild.*

*Ah, just see, I burn, I freeze,
Galathea, lovely child,
Just to kiss your pretty knees,
For they're so alluring, wild.*

*Ah, what wouldn't I do, my sweet,
Galathea, lovely child,
Just to kiss your dainty feet,
For they're so alluring, wild.*

*But to my kisses, darling maiden,
Revealed your lips should never be,
For the fullness of their charms,
Are only found in fantasy.*

Gigerlette (Bierbaum)

*Fräulein Gigerlette
Lud mich ein zum Tée.
Ihre Toilette
War gestimmt auf Schnee;
Ganz wie Pierrette
War sie angetan.
Selbst ein Mönch, ich wette,
Sähe Gigerlette
Wohlgefällig an.*

*War ein rotes Zimmer,
Drin sie mich empfing,
Gelber Kerzenschimmer
In dem Raume hing.
Und sie war wie immer
Leben und Esprit.
Nie vergess' ich's, nimmer:
Weinrot war das Zimmer,
Blütenweiss war sie.*

*Und im Trab mit Vieren
Fuhren wir zu zweit,
In das Land spazieren,
Das heisst Heiterkeit.
Das wir nicht verlieren
Zügel, Ziel und Lauf,
Sass bei dem Kutschieren
Mit den heissen Vieren
Amor hinten auf.*

Der genügsame Liebhaber (Salus)

*Meine Freundin hat eine schwarze Katze,
Mit weichem knisterndem Sammetfell,
Und ich, ich hab' eine blitzblanke Glatze,
Blitzblank und glatt und silberhell.*

*Meine Freundin gehört zu den üppigen Frauen,
Sie liegt auf dem Divan das ganze Jahr,
Beschäftigt das Fell ihrer Katze zu kraulen,
Mein Gott, ihr behagt halt das sammtweiche Haar.*

*Und komm' ich am Abend die Freundin besuchen,
So liegt die Mieze im Schosse bei ihr,
Und nascht mit ihr von dem Honigkuchen,
Und schauert wenn ich leise ihr Haar berühre.*

*Und will ich mal zärtlich tun mit dem Schatze,
Und dass sie mir auch einmal "Eitschi" macht,
Dann stülpe ich die Katze auf meine Glatze,
Dann streichelt die Freundin die Katze und lacht.*

Gigerlette

*Fräulein Gigerlette
Invited me to tea.
Her attire
Matched the snow's purity.
Just like Pierrette
Was she all decked out.
Even a monk, I'd bet,
Would covet Gigerlette
Never having doubt.*

*'Twas a wine-red chamber,
Where she welcomed me,
Candlelight of amber
Around her I could see.
And she was as ever
Young life and esprit.
I'll not forget it, never,
Wine-red was the chamber,
Blossom-white was she.*

*And in trot with fourspan
We rode off, we two,
To a land called Pleasure,
Ah, what joy we knew!
That we'd not be losing
Goal and course and lane,
sitting as a coachman
Above our fiery fourspan
Cupid held the rein.*

The Contented Suitor

*My sweet girlfriend has a black cat
With soft fur, rustling and velvety,
And I, I have a quite shiny bald spot,
Shiny and smooth and silvery.*

*My girlfriend's a lady of the voluptuous sort,
She lies on the sofa the whole year round,
Quite busily stroking the cat's fur for sport,
My God, how she loves that velvety hair.*

*And in the evening when I visit my girlfriend,
Then I hear the cat on her lap loudly purr,
While nibbling with her from the honey cake,
It trembles whenever I stroke its fur.*

*And if I desire to caress my darling,
So that she might say 'kitchie koo' to me,
Then I place the cat upon my bald spot
So my girlfriend then pets it and laughs.*

Einfältiges Lied (Salus)

*König ist spazieren 'gangen,
Bloss wie ein Mensch spazieren 'gangen,
Ohne Zepter und ohne Kron',
Wie ein gewöhnlicher Menschensohn.*

*Ist ein starker Wind gekommen,
Ganz gewöhnlicher Wind gekommen,
Ohne Ahnung wer das wär',
Fällt er über den König her.*

*Hat ihm den Hut vom Kopf gerissen,
Hat ihn über's Dach geschmissen,
Hat ihn nie mehr wiedergesehn!
Seht ihr's! Da habt ihr's! Das sag' ich ja!
Treiben gleich Allotria.*

*Es kann kein König ohne Kron'
Wie ein gewöhnlicher Menschensohn,
Wie ein gewöhnlicher Menschensohn
Unter die dummen Leute gehn!*

Mahnung (Hochstetter)

*Mädel, sei kein eitles Ding,
Fang dir keinen Schmetterling,
Such dir einen rechten Mann,
Der dich tüchtig küssen kann,
Und mit seiner Hände Kraft,
Dir ein warmes Nestchen schafft.*

*Mädel, Mädel, sei nicht dumm,
Lauf nicht wie im Traum herum,
Augen auf! ob einer kommt,
Der dir recht zum Manne frommt.
Kommt er, dann nicht lang bedacht!
Klapp! die Falle zugemacht.*

*Liebes Mädel, sei gescheit,
Nütze deine Rosenzeit!
Passe auf und denke dran,
Dass du, wenn du ohne Plan
Ziellos durch das Leben schwirrst,
Eine alte Jungfer wirst.*

*Liebes Mädel, sei gescheit,
Nütze deine Rosenzeit.
Passe auf und denke dran!
Denk' daran.*

Simple Song

King went strolling out one morning,
Like any man, strolling one morn,
Without sceptre and without crown,
Like any plain man, humbly born.

Then a very strong wind arose,
Quite an ordinary wind arose,
Without knowledge who that be,
Attacked the king quite vehemently.

Tore 'way his hat from off his head,
Threw it over the roof and fled,
And he never saw it again!
See there, you have it! I told you, too!
Always pranks and hullabaloo.

One can't let king without a crown
Like a plain man go through town,
Like a plain man go through town
And midst the stupid people stroll!

Warning

Maiden, be less vain, more sly,
Do not catch a butterfly,
Search for a true, perfect man,
Who knows how to kiss and can,
And whose strong hands can attest,
To build for you a cosy nest.

Maiden, Maiden, be no fool,
Life's not a dream,
So open your eyes!
If the right fellow comes along,
If he comes, then don't think twice!
Snap! Trap him quickly in the vice.

Do be wise, dear girl,
You are only young once!
Just give it a thought,
Aimless dithering will make
An old maid of you
Soon enough.

Do be wise, dear girl.
You are only young once.
Just give it a thought!
Give it a thought.

Arie aus dem Spiegel von Arcadien (Schikaneder)

*Seit ich so viele Weiber sah,
Schlägt mir mein Herz so warm,
Es summt und brummt mir hier und da,
Als wie ein Bienenschwarm.*

*Und ist ihr Feuer meinem gleich,
Ihr Auge schön und klar,
So schlaget wie der Hammerstreich,
Mein Herzchen immer dar.
Bum, bum, bum ...*

*Ich wünschte tausend Weiber mir,
Wenn's recht den Göttern wär',
Da tanzt ich wie ein Marmelstein,
In's Kreuz und in die Quer.*

*Das wär' ein Leben auf der Welt,
Da wollt' ich lustig sein,
Ich hüpfte wie ein Hase durch's Feld,
Und's Herz schlug immer drein.
Bum, bum, bum ...*

*Wer Weiber nicht zu schätzen weiss,
Ist weder kalt noch warm,
Und liegt als wie ein Brocken Eis,
In eines Mädchens Arm.*

*Da bin ich schon ein andrer Mann,
Ich spring' um sie herum;
Mein Herz klopft froh an ihrem an
Und machet bum, bum, bum ...*

Aria from "The Mirror of Arcady"

Since I have seen sweet womankind,
My heart beats to my knees,
It hums and buzzes to and fro,
Just like a swarm of bees.

And if, her fire resembles mine,
Her eyes aglow, yet clear;
So striking like a hammer's beat,
My pounding heart I hear.
Boom, boom, boom ...

I'd wish a thousand women for me,
And hope the gods were pleased,
I'd dance around, far off the ground,
Up, down, in all degrees.

What a life that would be on earth,
Then I'd have joy and fun,
I'd hop, and like a hare I'd run,
My heart would skip along.
Boom, boom, boom ...

He who does not appreciate women,
Is neither cold nor warm,
And lies like a block of ice,
On some young maiden's arm.

But I am quite a different sort,
I'd jump around the room;
My heart pressed close to hers in sport,
Would pound out boom, boom, boom ...



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ACKNOWLEDGEMENTS

The Government of Canada through the Department of Communications.

The Government of British Columbia through the Ministry of Tourism and Ministry Responsible for Culture.

The City of Vancouver.

Published by Arch-Way Publishers Ltd.,
7560 Lawrence Drive,
Burnaby, B.C. V5A 1T6
as a Special Edition of
Playboard Magazine,
Volume 28, Number 1, May, 1993
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Printed in Canada.

Design: Joy Bremner
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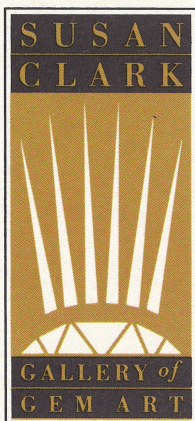
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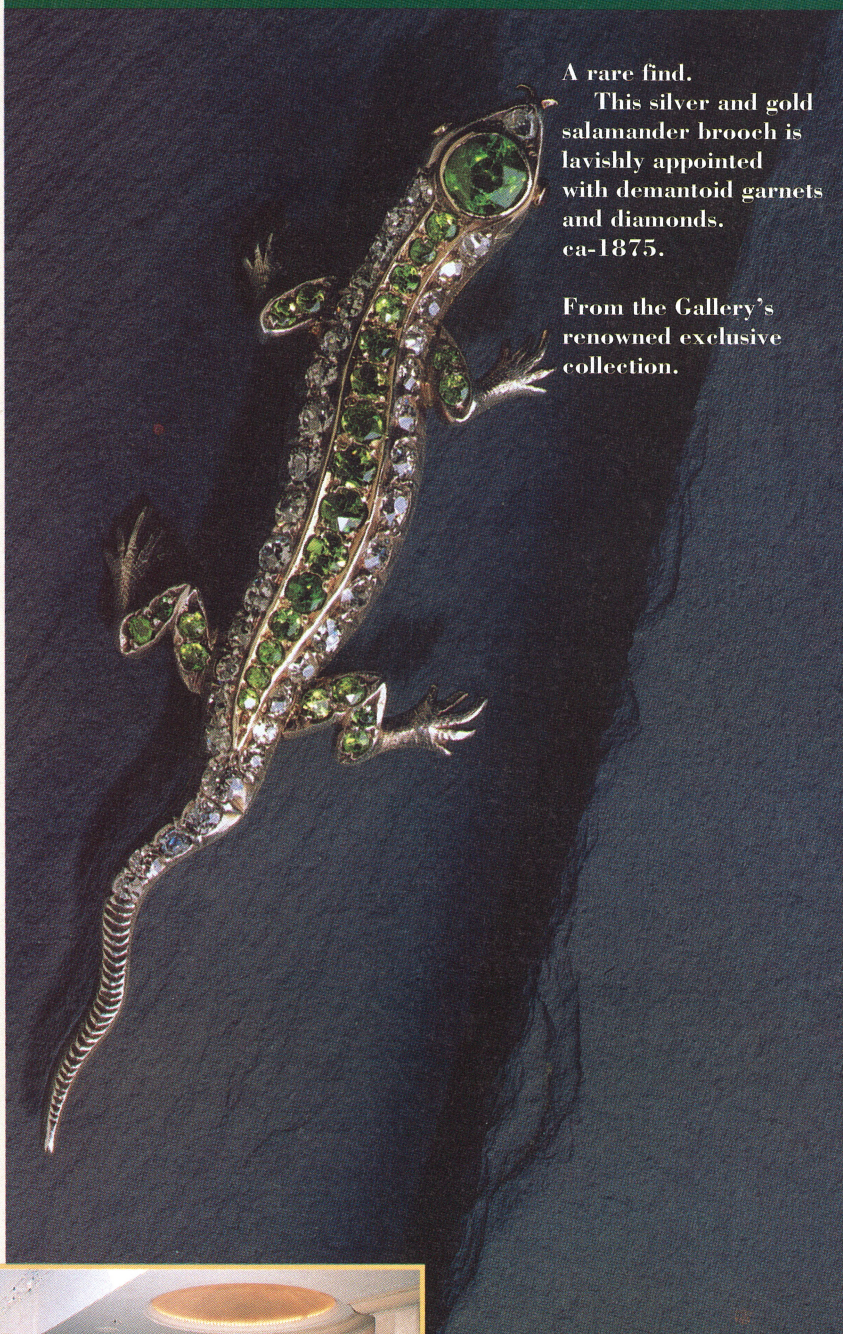


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