

ONDINE

# Brahms

LIEBESLIEDER

Dace Kļava • Aldis Liepiņš  
Latvian Radio Choir  
Sigvards Kļava

## **JOHANNES BRAHMS** (1833–1897)

### **Drei Quartette, Op. 64**

- |   |   |      |
|---|---|------|
| 1 | No. 1 An die Heimat ( <i>To my homeland</i> ) | 4:43 |
| 2 | No. 2 Der Abend ( <i>The evening</i> )        | 3:49 |

### **Vier Quartette, Op. 92**

- |   |  |      |
|---|--|------|
| 3 | No. 1 O schöne Nacht! ( <i>O charming night!</i> ) | 2:59 |
| 4 | No. 2 Spätherbst ( <i>Late autumn</i> )            | 1:28 |
| 5 | No. 3 Abendlied ( <i>Evening song</i> )            | 2:45 |
| 6 | No. 4 Warum? ( <i>Why?</i> )                       | 2:22 |

### **Liebeslieder-Walzer, Op. 52**

- |    |  |      |
|----|--|------|
| 7  | No. 1 Rede, Mädchen, allzu liebes ( <i>Tell me, maiden</i> )                   | 1:12 |
| 8  | No. 2 Am Gesteine rauscht die Flut ( <i>O'er the rocks the tide roars on</i> ) | 0:43 |
| 9  | No. 3 O die Frauen ( <i>O the ladies</i> )                                     | 1:20 |
| 10 | No. 4 Wie des Abends schöne Röte ( <i>As the evening's radiant sunset</i> )    | 0:50 |
| 11 | No. 5 Die grüne Hopfenranke ( <i>The green and trailing hopvine</i> )          | 1:39 |
| 12 | No. 6 Ein kleiner, hübscher Vogel nahm ( <i>A little, pretty bird</i> )        | 2:20 |
| 13 | No. 8 Wenn so lind dein Augen mir ( <i>When your eyes so softly gaze</i> )     | 1:40 |
| 14 | No. 9 Am Donaustrande ( <i>By Danube's waters</i> )                            | 1:27 |
| 15 | No. 10 O wie sanft die Quelle ( <i>See, how clear the ripples</i> )            | 0:53 |
| 16 | No. 11 Nein, es ist nicht auszukommen ( <i>No, there is no putting up</i> )    | 0:58 |
| 17 | No. 13 Vögelein durchrauscht die Luft ( <i>Little bird wings through air</i> ) | 0:39 |
| 18 | No. 14 Sieh, wie ist die Welle klar ( <i>See, how clear the ripples</i> )      | 1:39 |

19	No. 15 Nachtigall, sie singt so schön ( <i>Nightingale, she sings so fine</i> )	0:58
20	No. 16 Ein dunkeler Schacht ist Liebe ( <i>A well dark and deep is love</i> )	1:16
21	No. 18 Es bebet das Gesträuche ( <i>A trembling stirs the bushes</i> )	1:09

**Neue Liebeslieder, Op. 65**

22	No. 1 Verzicht, o Herz, auf Rettung ( <i>Think not, o heart, of rescue</i> )	0:47
23	No. 2 Finstere Schatten der Nacht ( <i>Threatening shadows of night</i> )	1:40
24	No. 7 Vom Gebirge Well auf Well ( <i>From the mountains, wave on wave</i> )	0:51
25	No. 8 Weiche Gräser im Revier ( <i>Tender, secret meadows</i> )	1:44
26	No. 12 Schwarzer Wald, dein Schatten ( <i>Forest dark, your shadows</i> )	1:27
27	No. 13 Nein, Geliebter, setze dich ( <i>No, beloved, do not sit</i> )	1:42
28	No. 14 Flammenauge, dunkles Haar ( <i>Flaming eyes and raven hair</i> )	1:46
29	No. 15 Zum Schluß: Nun, ihr Musen, genug ( <i>Now, you Muses enough!</i> )	2:21

**Dace Kļava** (1-29) & **Aldis Liepiņš** (7-29), pianos

**LATVIAN RADIO CHOIR**

**SIGVARDŠ KLAVA**, conductor

Johannes Brahms was a composer of monumentally sonorous symphonies and extensive chamber music work plumbing the depths of the human psyche, Beethoven's musical heir. True enough. But he was other things too: despite his edgy character, he enjoyed good company in the coffee houses of Vienna, valued close friendships and savoured the small delights in life. This aspect of his personality found expression in a significant portion of his musical output: he wrote many works where instead of the feeling of a hand clenched in a firm grip we sense a gentle caress. For a composer who settled in Vienna and felt eminently at home there, an obvious genre for the expression of such sentiments was the waltz, and Brahms wrote many of those.

Brahms wrote his earliest waltzes for piano duet and published them as op. 39 in 1865. Some years later, in 1868–1869, he went on to write the *Liebeslieder-Walzer* for vocal quartet and piano four hands op. 52. These, in turn, prompted a 'sequel' in *Neue Liebeslieder* op. 65 five years later. Brahms wrote a substantial number of pieces for vocal quartet and piano; this ensemble was for him a vehicle for expressing warmth and positive emotions, and as such this genre remains one of the most beloved in his output. However, it is worth noting that Brahms's writing in these smoothly flowing pieces did not in any way compromise on artistic integrity.

Brahms's vocal quartets with piano accompaniment represent an interesting chamber-music approach to vocal music. They give the impression of being created for the purpose of intimate music-making at home, among friends. Although originally conceived for a quartet of solo voices, Brahms remarked to his publisher in connection with the printing of the vocal quartets op. 64 (1874) that the partsongs could also be performed by a small choir. Choirs needed no further encouragement to embrace this repertoire – and as a matter of fact choirs had eagerly snatched up the *Liebeslieder-Walzer* when they were published. Today, Brahms's vocal quartets form part of the core choral repertoire.

Brahms's op. 64, a set of three partsongs for quartet, was published in 1874, but its first song, *An die Heimat*, actually dates from more than a decade earlier, and it is thus one of his earliest pieces for vocal quartet. Brahms wrote the piece during his first visit to Vienna in autumn 1862; he planned to visit for a few weeks but ended up staying for more than six months. Though he enjoyed this first experience of his future home city, the setting of this particular poem (addressing the 'home region') could be seen as lingering homesickness for his native Hamburg. *An die Heimat* is a good example

of the variety of texture that Brahms wrote into his vocal quartets, including canon structures to intensify the expression, a cappella passages where the accompaniment falls still, solo passages and chromatic turns to enrich the melodic lines.

The other two partsongs in op. 64 date from the year of publication, 1874. *Der Abend* is a setting of a mock-archaic poem by Friedrich Schiller. The austere piano accompaniment sets a sombre mood in G minor, brightened by the middle section in B flat major introduced by the male voices. The conclusion transcends to G major.

Op. 92 belongs essentially to Brahms's late output. Its first partsong dates from 1877 and the other three from 1884. Despite the time gap, the partsongs in the set form a coherent and consistent whole. Three of the songs explore moods of evening and night, and the autumnal meditation of the second partsong fits in well with the others.

The first number, *O schöne Nacht*, is one of Brahms's most radiant partsongs. The poem about a "lovely night" is by Georg Friedrich Daumer, whose poetry is featured in both *Liebeslieder* sets. The opening measures of piano accompaniment set a tranquil scene, with high notes twinkling like stars in the night sky. The song unfolds as a sequence of vocal solos: bass, then tenor, then a brief choral statement, then alto and finally soprano. After a duet for the male voices, the choir brings the piece to a beautiful conclusion.

*Spätherbst* reflects the melancholy mood of late autumn. The flowing vocal texture is enlivened with elegant triplet rhythms that shift from part to part.

*Abendlied* progresses with steady tread, walking the line between day and night in a mysterious evening mood. At the end, the poet compares life to a lullaby, and the song trails off as if falling asleep.

In the Goethe setting *Warum?*, the nocturnal sky forms a backdrop to the question in the poem: why do songs rise towards the skies? The opening piano statement and the question from the choir are dramatic, but the music subsides into a gentle and benevolent *Grazioso* section that provides the answer: because they make the world of the gods descend to the world of humans.

Brahms's best-known vocal quartets by far are the two sets of *Liebeslieder* waltzes, the first of which was completed in summer 1869. These warm and vivacious songs are a happy marriage of

Viennese waltzes and the love poetry of Georg Friedrich Daumer, and biographers point to a romantic impulse stemming from Brahms's amorous enchantment with the daughter of his close friend Clara Schumann, Julia. Soon after completing this set, Brahms heard that Julia had become engaged to an Italian count. Recovering from the devastating disappointment, Brahms wrote another fine vocal work, the *Alto Rhapsody* (1869), which he presented to Julia as a bittersweet wedding present.

The *Liebeslieder-Walzer* were inspired not only by secret love but also by a number of musical influences. One of these was Johann Strauss Jr., who had established himself as the hugely popular waltz king in Vienna in the 1840s and for whom Brahms had a deep admiration and respect. Brahms first ventured into the genre with a collection of waltzes for piano four hands in 1865 (op. 39); for commercial reasons, he also arranged them for solo piano. These waltzes sold well, demonstrating that Brahms could cater to popular tastes at a high level of musical quality. Their idiomatic Viennese style also showed that although Brahms after his first visit in 1862 was balancing between Vienna and his native Hamburg, he had actually already made up his mind; he settled permanently in the Habsburg capital in 1872.

Vienna was for Brahms a city of great masters. One of these was Schubert, whose music Brahms explored with increasing fascination. This fascination found practical expression for instance in his arrangements of 20 Ländler by Schubert for piano two hands and four hands between 1865 and 1869. To complete the roster of musical influences and inspirations for the *Liebeslieder-Walzer*, we need to note that Robert Schumann, a great source of encouragement and support for Brahms in his early career, was one of the first composers to write for the combination of vocal quartet and piano.

Georg Friedrich Daumer (1800–1875) was set by Brahms more often than any other writer. Daumer is not regarded very highly as a poet today, but he was appreciated in his own time and also known as a philosopher who took a critical view of Christian doctrine and found inspiration for instance in Persian poetry. The poems for the *Liebeslieder-Walzer* came from the collection *Polydora* (1855), subtitled 'Ein weltpoetisches Liederbuch' [A world poetry songbook], which included translations and paraphrases of Russian, Polish, Hungarian, Turkish, Latvian and Sicilian poems. Brahms visited Daumer in Würzburg in 1872, only to discover that the aged poet had never heard of him, despite the already considerable popularity of the *Liebeslieder-Walzer*.

The partsongs speak of many aspects of love in a variety of moods, and the set is delightfully varied. Although written in a popular style, the pieces were actually quite carefully crafted in terms

of compositional technique. This is Brahms's style at its most appealing, whether the mood be exuberant or wistful. The variety is partly due to the fact that not all songs are scored for the entire quartet. Of the 18 songs in the set, two are solo songs (nos. 7 and 17, not included on this disc) and four are duets (nos. 3, 4, 13 and 14).

The accompaniment is written for piano four hands. Actually, 'accompaniment' is a misleading term, since in the first edition the work is described as being for 'piano four hands (and voices ad libitum)'. The vocal parts were thus originally optional, and indeed the set was published as a piano piece without voices as op. 52a in 1875. Yet the vocal parts, far from merely doubling the piano part, bring a strong substance to the musical content, and of course the warmth of the human voice.

The *Liebeslieder-Walzer* quickly became one of Brahms's most popular works. Inspired by the success of the set and at the instigation of his publisher Simrock, Brahms wrote a second set of waltzes for voices and piano four hands op. 65. This was titled *Neue Liebeslieder* so that the provenance of this 'sequel' would be clear.

The second set of *Liebeslieder* resembles the first in many respects, but there are also significant differences. Most of the poems are again from Daumer's *Polydora*, but the final number ('Zum Schluss') is a Goethe setting: *Nun, ihr Musen, genug*. There are 15 songs in the set, but the full quartet is only used in seven of them; there is one duet (no. 13) and seven solo songs.

This second set is perhaps somewhat more melancholy than the first. On the other hand, Brahms's dexterity in adapting the waltz style to reflect the moods of the poems is more elegant than before. The roles of the performers are reversed compared to the first set in that the second was described as a work for 'four voices and piano four hands', and the voice parts are no longer indicated as optional. However, this collection too was published in an adaptation only for piano four hands as op. 65a, despite Brahms's protestations.

**Kimmo Korhonen**

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**Dace Kļava** is the Head of Accompanists Department at Jāzeps Vītols Latvian Academy of Music, as well as an associated professor at the Chamber Ensemble and Piano Accompaniment Department and accompanist at the Vocal Music, Choir and Orchestra Conducting Departments of the same institution. She has performed with a number of instrumentalists, vocalists and the Latvian Radio Choir, including acting as an accompanist in international vocal and conducting competitions.



**Aldis Liepiņš** has been a docent at Jāzeps Vītols Latvian Academy of Music since 1992; since 2003 he has been an associated professor, and currently is a professor at its Chamber Ensemble and Piano Accompaniment Department. As a long-standing pianist of the Latvian Philharmonic Trio (Jānis Bulavs Trio) he has performed in Latvia, all across Europe, Israel and Japan. He has made many recordings in the Latvian Radio, and as an ardent Schubert aficionado has proposed and organized many Schubertiades and similar concert programmes.





**The Latvian Radio Choir** (LRC) ranks among the top professional chamber choirs in Europe and its refined taste for musical material, fineness of expression and vocal of unbelievably immense compass have charted it as a noted brand on the world map. Since 1992, LRC has two conductors – Sigvards Kļava, Music Director and Principal Conductor; and Kaspars Putniņš.

The repertoire of LRC ranges from the Renaissance music to the most sophisticated scores by modern composers; and it could be described as a sound laboratory – the singers explore their skills by turning to the mysteries of traditional singing, as well as to the art of quartertone and overtone singing and other sound production techniques. The choir has established a new understanding of the possibilities of a human voice; one could also say that the choir is the creator of a new choral paradigm: every singer is a distinct individual with his or her own vocal signature and roles in performances. The expertise of singers has made LRC a remarkably flexible ensemble able to deal with vocal and instrumental music, as well as with opera performances, multi-media projects, intimate a capella talks, and theatrical shows where singers can express themselves as soloists and talented actors.

The choir has participated in the top international musical forums in Salzburg and Montpellier, the Baltic Sea Festival, Klangspuren Festival, La Musica, Ultima, the Venice Biennale, White Light Festival USA, Soundstreams in Canada; and performed in renowned concert halls such as the Concertgebouw and Muziekgebouw in Amsterdam, Konzerthaus in Berlin, and Cité de la Musique in Paris, Lincoln Center in New York and Dresden Frauenkirche. LRC has successfully worked with many outstanding guest conductors, including Riccardo Muti, Heinz Holliger, Lars Ulrik Mortensen, Stephen Layton, Tõnu Kaljuste, James Wood, and Esa-Pekka Salonen, among others. The Latvian Radio Choir records on a regular basis. Every season, three or four new CDs appear in collaboration with such labels as Hyperion Records, BIS, GB Records, Ondine, and Naïve.

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SIGVARDS KĻAVA

**Sigvards Kļava** is one of the most outstanding Latvian conductors, also a professor of conducting and producer, music director of the Latvian Radio Choir since 1992. As a result of Sigvards Kļava's steady efforts, the Latvian Radio Choir has become an internationally recognized, vocally distinctive collective, where each singer possesses a creative individuality. Under Sigvards' guidance, the choir has recorded a number of choral works by little known or completely forgotten composers of the past, as well as formed a friendly collaboration with a number of notable Latvian composers. Sigvards Kļava is a professor at the Jāzeps Vītols Latvian Academy of Music. Kļava is a multiple winner of the Latvian Grand Music Award. He has performed at the Concertgebouw and Muziekgebouw of Amsterdam, Berliner Konzerthaus and Philharmonie, Théâtre des Champs-Élysées in Paris, Berwaldhallen in Stockholm, Dresdner Frauenkirche as well as in the New York Lincoln Centre.

THE LATVIAN RADIO CHOIR



LYRICS

**Drei Quartette, Op. 64**

**1 No. 1 An die Heimat (*To my homeland*)**

(C. O. Sternau [Otto Inkermann] 1823–1862)

Heimat!  
Wunderbar tönendes Wort!  
Wie auf befiederten Schwingen  
Ziehst du mein Herz zu dir fort.  
Jubelnd, als müßt' ich den Gruß  
Jeglicher Seele dir bringen,  
Trag' ich zu dir meinen Fuß,  
Freundliche Heimat!

Heimat!  
Bei dem sanftklingenden Ton  
Wecken mich alte Gesänge,  
Die in der Ferne mich ohn;  
Rufen mir freudenvoll zu  
Heimatlich lockende Klänge:  
Du nur allein bist die Ruh',  
Schützende Heimat!

Heimat!  
Gib mir den Frieden zurück,  
Den ich im Weiten verloren,  
Gib mir dein blühendes Glück!  
Unter den Bäumen am Bach,  
Wo ich vor Zeiten geboren,  
Gib mir ein schützendes Dach.  
Liebende Heimat!

Homeland!  
Wondrous sounding word!  
As if on feathered wings,  
you draw my heart towards you.  
Joyful, as if I must bring  
from ev'ry soul greetings to you,  
my footsteps lead me to you,  
friendly homeland!

Homeland!  
At the gently sounding tone,  
songs of old waken me,  
which from afar were lost to me;  
calling me joyfully,  
tempting sounds of homeland:  
Just you alone bring me rest,  
sheltering homeland!

Homeland!  
Give back the peace to me,  
which I lost in the world,  
give me your flourishing luck!  
Beneath the trees by the brook,  
where I was born long ago,  
give me a sheltering home,  
loving homeland!

**2 No. 2 Der Abend (*The evening*)**  
(Friedrich Schiller 1759–1805)

Senke, strahlender Gott, die Fluren dürsten  
Nach erquickendem Tau, der Mensch  
verschmachtet,  
Matter ziehen die Rosse,  
Senke den Wagen hinab.

Siehe, wer aus des Meers kristallner Woge  
Lieblich lächelnd dir winkt! Erkennt dein Herz sie?  
Rascher fliegen die Rosse,  
Tethys, die Göttliche, winkt.  
Schnell vom Wagen herab in ihre Arme  
Springt der Führer, den Zaum ergreift Cupido.  
Stille halten die Rosse,  
Trinken die kühlende Flut.

An dem Himmel herauf mit leisen Schritten  
Kommt die duftende Nacht; ihr folgt die süße Liebe.  
Ruhet und liebet!  
Phöbus, der Liebende, ruht.

Send, oh radiant God, the meadows thirsting  
for refreshing dew, a man is pining,  
feebly pull the horses,  
send the chariot down.

See, who from the ocean's crystal waves,  
smiling, lovingly greets! Does your heart know her?  
Faster fly the horses,  
Thetis, divine, she waves.  
From the chariot, quickly, springs the driver  
to her arms, as Cupid grasps the reins,  
still are the horses,  
drinking the cooling waters.

Towards the sky above with gentle steps  
comes the fragrant night, it is followed by sweet  
love.  
Rest and love!  
Phoebus, affectionate, sleeps.

## Vier Quartette, Op. 92

### 3 No. 1 O schöne Nacht (O charming night!) (Georg Friedrich Daumer 1800–1875)

O schöne Nacht!  
Am Himmel märchenhaft  
Erglänzt der Mond in seiner ganzen Pracht;  
Um ihn der kleinen Sterne liebliche  
Genossenschaft.

O schöne Nacht!  
Es schimmert hell der Tau  
Am grünen Halm; mit Macht  
Im Fliederbusche schlägt die Nachtigall;  
Der Knabe schleicht zu seiner Liebsten sacht  
O schöne Nacht!

O charming Night!  
In heav'n in fairy splendour  
rides the moon in all her glory bright;  
Around her twinkling stars in loving harmony.

O charming Night!  
The bright, the glitt'ring dew  
on grasses green; With pow'r  
from lilac branches trills the nightingale;  
The lover hies to his dear lov'd one lightly,  
O charming Night!

### 4 No. 2 Spätherbst (Late autumn) (Hermann Allmers 1821–1902)

Der graue Nebel tropft so still  
Herab auf Feld und Wald und Heide,  
Als ob der Himmel weinen will  
In übergroßem Leide.

Die Blumen wollen nicht mehr blühn,  
Die Vöglein schweigen in den Hainen,  
Es starb sogar das letzte Grün;  
Da mag er auch wohl weinen.

The mist, the grey mists fall so still  
far over field and wood and borough.  
The heaven all with weeping fill  
As tho' in sorrow.

The lovely flow'rs sweet fragrance fled,  
No song of bird from woodland calling,  
And e'en the last green leaf is dead,  
Ah well may tears be falling.

**5 No. 3 Abendlied (Evening song)  
(Friedrich Hebbel 1813–1863)**

Friedlich bekämpfen  
Nacht sich und Tag.  
Wie das zu dämpfen,  
Wie das zu lösen vermag!

Peacefully striving  
night, day and night;  
how best to conquer,  
how best to solve all aright.

Der mich bedrückte,  
Schläfst du schon, Schmerz?  
Was mich beglückte,  
Sage, was war's doch, mein Herz?

Pain that oppressed me,  
sleepst thou apart?  
What was the joy that blest me,  
what was it my heart?

Freude, wie Kummer,  
Fühl' ich, zerrann,  
Aber den Schlummer  
Führten sie leise heran.

Joy all and sorrow,  
all now are gone.  
But they sweet slumber,  
slumber call'd lightly down.

Und im Entschweben,  
Immer empor,  
Kommt mir das Leben  
Ganz wie ein Schlummerlied vor.

And upward soaring,  
high and more high,  
Life seems to me,  
Life seems a Lullaby.



**6 No. 4 Warum? (Why?)  
(Johann Wolfgang von Goethe 1749–1832)**

Warum doch erschallen  
himmelwärts die Lieder? –  
Zögen gerne nieder  
Sterne, die droben  
blinken und wallen,  
zögen sich Lunas  
lieblich Umarmen,  
zögen die warmen  
wonnigen Tage  
seliger Götter  
gern uns herab!

Why, O why resound our songs  
toward heaven ever?  
Gladly they would draw down  
stars that above there  
glitter and wander.  
Woo gladly Luna's  
lovely embraces,  
Bring down the warm, all glorious, sunny,  
the warm days  
of the blessed gods  
gladly down below!

## **Liebeslieder-Walzer, Op. 52**

### **7 No. 1 Rede Mädchen, allzu liebes (Tell me, maiden)**

(All texts from Polydora by Georg Friedrich Daumer  
1800-1875)

Rede Mädchen, allzu liebes,  
das mir in die Brust, die kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!

Tell me, maiden, dearest maiden,  
who my unresponsive feelings,  
has ignited with your glances  
into wild and burning passions.

Willst du nicht dein Herz erweichen,  
willst du, eine Überfromme,  
rasten ohne traute Wonne,  
oder willst du, dass ich komme?

Won't you let your heart be softened,  
will you, like a pious hermit  
live without the purest rapture,  
or would rather that I come?

Rasten ohne traute Wonne,  
nicht so bitter will ich büßen.  
Komme nur, du schwarzes Auge.  
Komme, wenn die Sterne grüßen.

Live without the purest rapture,  
'tis too bitter to imagine.  
Only come you black-eyed beauty  
when the stars are greeting, come.

### **8 No. 2 Am Gesteine rauscht die Flut (O'er the rocks the tide roars on)**

Am Gesteine rauscht die Flut,  
heftig angetrieben;  
wer da nicht zu seufzen weiß,  
lernt es unterm Lieben.

O'er the rocks the tide roars on,  
driven by a mighty force.  
He who knows not how to sigh,  
love will be his teacher.

## 9 No. 3 O die Frauen (O the ladies)

O die Frauen, o die Frauen,  
wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!

O the Ladies, o the Ladies,  
with what charm they do entrance us.  
Long ago a monk I'd be,  
were not for the Ladies.

## 10 No. 4 Wie des Abends schöne Röte (As the evening's radiant sunset)

Wie des Abends schöne Röte  
möcht ich arme Dirne glühn,  
Einem, Einem zu gefallen  
sonder Ende Wonne sprühn.

As the evening's radiant sunset  
I poor maid would like to glow,  
just to one, one man only  
joys eternally to show.

## 11 No. 5 Die grüne Hopfenranke (The green and trailing hopvine)

Die grüne Hopfenranke,  
sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
so traurig ist ihr Sinn!

The green and trailing hopvine,  
it creeps along close to the ground.  
The young and lovely maiden  
how sorrowful she seems.

Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Listen you green hopvine,  
why not yourself rise heavenwards?  
O listen, lovely maiden,  
why is your heart so sad?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr der Liebste weit?

How could the vine rise upwards  
without support to lend it strength?  
How could the maid be happy  
when her dear love's away?

## 12 No. 6 Ein kleiner, hübscher Vogel nahm (A little, pretty bird)

Ein kleiner, hübscher Vogel nahm den Flug  
zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär,  
ich säumte nicht, ich täte so wie der.

A little, pretty bird took flight  
into the garden fair where fruit was plentiful.  
Were I a pretty, pretty little bird,  
I'd not delay, I'd do the same as he.

Leimruten-Arglist lauert an dem Ort;  
der arme Vogel konnte nicht mehr fort.  
Wenn ich ein hübscher, kleiner Vogel wär,  
ich säumte doch, ich täte nicht wie der.

Treacherous lime trap lies in wait;  
poor little bird he could not escape.  
Were I a pretty, pretty little bird,  
I'd think again, not do the same as he.

Der Vogel kam in eine schöne Hand,  
da tat es ihm, dem Glücklichen nicht and.  
Wenn ich ein hübscher, kleiner Vogel wär,  
ich säumte nicht, ich täte doch wie der.

The bird, it came into a loving hand,  
and there was safe, the lucky one.  
Were I a pretty, pretty little bird,  
I'd not delay, I'd do the same as he.

## 13 No. 8 Wenn so lindt dein Auge mir (When your eyes so softly gaze)

Wenn so lind dein Auge mir  
und so lieblich schauet,  
jede letzte Trübe fliehet,  
welche mich umgrauet.

When your eyes so softly gaze  
and so full of love,  
ev'ry final sorrow flees,  
ev'rything that troubled me,

Dieser Liebe schöne Glut,  
laß sie nicht verstieben!  
Nimmer wird, wie ich, so treu  
dich ein andrer lieben.

This warm glow of our dear love,  
never let it die!  
Never will another's love be  
as mine so steadfast.

#### 14 No. 9 Am Donaustrande (By Danube's waters)

Am Donaustrande, da steht ein Haus,  
da schaut ein rosiges Mädchen aus.  
Das Mädchen, es ist wohl gut gehegt,  
zehn eiserne Riegel sind vor die Türe gelegt.  
Zehn eiserne Riegel – das ist ein Spaß;  
die spreng ich als wären sie nur von Glas.

By Danube's waters, there stands a house,  
a rosy cheeked maiden she gazes out.  
So well is she guarded,  
that ten iron bars, they stand before the door.  
These ten bars of iron are nought to me,  
I break them, as though they were but glass.

#### 15 No. 10 O wie sanft die Quelle (See, how clear the ripples)

O wie sanft die Quelle sich  
durch die Wiese windet.  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

O how gently does the stream  
through the fields meander.  
O, how beautiful when love  
finds love in another!

#### 16 No. 11 Nein, es ist nicht auszukommen (No, there is no putting up)

Nein, es ist nicht auszukommen  
mit den Leuten;  
alles wissen sie so giftig auszudeuten.  
Bin ich heiter, hegen soll ich lose Triebe,  
bin ich still, so heißt's,  
ich wäre irr aus Liebe.

No, there is no putting up  
with other people;  
ev'rything they hear they give distorted meaning.  
If I'm happy, then they say I've lusts in secret;  
if I'm silent, that  
I am by love made crazy.

#### 17 No. 13 Vögelein durchrauscht die Luft (Little bird wings through air)

Vögelein durchrauscht die Luft,  
sucht nach einem Aste,  
und das Herz, ein Herz begehrt's,  
wo es selig raste.

Little bird wings through the air,  
seeking a secluded branch;  
and each heart yearns for heart,  
wherein to rest happy.

**18 No. 14 Sieh, wie ist die Welle klar (See, how clear the ripples)**

Sieh, wie ist die Welle klar,  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder.

See, how clear the ripples are  
when the moon looks downward.  
You, who are my truest love,  
come again to love me.

**19 No. 15 Nachtigall, sie singt so schön (Nightingale, she sings so fine)**

Nachtigall, sie singt so schön,  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mich im Dunkeln!

Nightingale, she sings so fine,  
when the stars are shining.  
Love me, o beloved heart,  
kiss me in the darkness!

**20 No. 16 Ein dunkler Schacht ist Liebe (A well dark and deep is love)**

Ein dunkler Schacht ist Liebe,  
ein gar zu gefährlicher Brunnen;  
da fiel ich hinein, ich Armer,  
kann weder hören noch sehn,  
nur denken an meine Wonnen,  
nur stöhnen in meinen Wehn.

A well dark and deep is love,  
a much too precarious spring,  
into it I fell, poor fool,  
can neither hear nor see,  
and only remember pleasures,  
and groan in all my pain.

**21 No. 18 Es bebet das Gesträuche (A trembling stirs the bushes)**

Es bebet das Gesträuche,  
gestreift hat es im Fluge  
ein Vögelein.  
In gleicher Art erbebet  
die Seele mir, erschüttert  
von Liebe, Lust und Leide  
gedenkt sie dein.

A trembling stirs the bushes,  
a bird has brushed in flight.  
In just this way, with trembling,  
my soul is overcome  
by love and joy and sadness,  
and thinks of you.

## **Neue Liebeslieder, Op. 65**

### **22 No. 1 Verzicht, o Herz, auf Rettung (Think not, o heart, of rescue)**

(Texts 1–14 by Georg Friedrich Daumer 1800-1875)

Verzicht, o Herz, auf Rettung,  
dich wagend in der Liebe Meer!  
Denn tausend Nachen schwimmen  
zertrümmert am Gestad' umher!

Think not, o heart, of rescue,  
embarking on the sea of love!  
A thousand boats lie floating  
all shattered by the shore!

### **23 No. 2 Finstere Schatten der Nacht (Threatening shadows of night)**

Finstere Schatten der Nacht,  
Wogen- und Wirbelgefahr!  
Sind wohl, die da gelind  
rasten auf sicherem Lande,  
euch zu begreifen imstande?  
Das ist der nur allein,  
welcher auf wilder See  
stürmischer Öde treibt,  
Meilen entfernt vom Strande.

Threatening shadows of night,  
danger of surges and swirls!  
Can they who cautiously stay  
safe on the solid ground,  
guess of the terrors around?  
No, only he alone,  
who on the stormy sea  
wild desolation meets,  
miles from shore and safety.

### **24 No. 7 Vom Gebirge Well auf Well (From the mountains, wave on wave)**

Vom Gebirge Well' auf Well'  
kommen Regengüsse,  
und ich gäbe dir so gern  
hunderttausend Küsse.

From the mountains, wave on wave,  
comes the rain in torrents,  
and I'd like to give to you  
hundred thousands kisses.

## 25 No. 8 Weiche Gräser im Revier (Tender, secret meadows)

Weiche Gräser im Revier,  
schöne, stille Plätzchen!  
O, wie linde ruht es hier  
sich mit einem Schätzchen!

Tender, secret meadows,  
lovely silent places!  
O how pleasant to rest here  
with one's best beloved!

## 26 No. 12 Schwarzer Wald, dein Schatten (Forest dark, your shadows)

Schwarzer Wald, dein Schatten ist so düster!  
Armes Herz, dein Leiden ist so drückend!  
Was dir einzig wert, es steht vor Augen;  
ewig untersagt ist Huldvereinung.

Forest dark, your shadows are so gloomy!  
Ah, poor heart, your torment is so heavy!  
For your dearest wish it's quite apparent,  
evermore forbidden is: heart's fulfilment.

## 27 No. 13 Nein, Geliebter, setze dich (No, beloved, do not sit)

Nein, Geliebter, setze dich  
mir so nahe nicht!  
Starre nicht so brünstiglich  
mir ins Angesicht!

No, beloved, do not sit,  
sit so close to me!  
Neither gaze so longingly  
into my eyes.

Wie es auch im Busen brennt,  
dämpfe deinen Trieb,  
daß es nicht die Welt erkennt,  
wie wir uns so lieb.

Though your heart may be on fire,  
you must damp its flame,  
for the world needs not to know,  
how in love we are.



## 28 No. 14 Flammenauge, dunkles Haar (Flaming eyes and raven hair)

Flammenauge, dunkles Haar,  
Knabe wonnig und verwogen!  
Kummer ist durch dich hinein  
in mein armes Herz gezogen!

Flaming eyes and raven hair,  
youth so bold and delightful,  
sorrow has through you alone  
to my wounded heart been drawn.

Kann in Eis der Sonne Brand,  
sich in Nacht der Tag verkehren?  
Kann die heiße Menschenbrust  
atmen ohne Glutbegehren?

Can the sun's heat turn to ice,  
into night the day be changed?  
Can the burning human heart  
breathe without love's warmth desiring?

Ist die Flur so voller Licht,  
dass die Blum' im Dunkel stehe?  
Ist die Welt so voller Lust,  
dass das Herz in Qual vergehe?

Is the field so full of light,  
that the flower can stay in darkness?  
Is the world so full of bliss,  
that the heart be lost in anguish?

## 29 No. 15 Zum Schluß: Nun, ihr Musen, genug! (Now, you Muses enough!) (Johann Wolfgang von Goethe 1749–1832)

Nun, ihr Musen, genug!  
Vergebens strebt ihr zu schildern,  
wie sich Jammer und Glück  
wechseln in liebender Brust.  
Heilen könnet die Wunden  
ihr nicht, die Amor geschlagen,  
aber Linderung kommt einzig,  
ihr Guten, von euch.

Now, you Muses, enough!  
You vainly try to picture,  
how sorrow and joy  
blend in the loving heart.  
Yet the wounds you cannot  
heal by Cupid inflicted;  
yet comfort comes only,  
good spirits, from you.

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