



# BEETHOVEN

## Secular Vocal Works

Opferlied • Lied aus der Ferne • An die Geliebte

Soloists  
Ensemble Tamanial  
Cantus Novus Wien  
Thomas Holmes

<b>1</b>	<b>Der freie Mann (1st version), Hess 146 (1792)</b> (Text: Gottlieb Konrad Pfeffel, 1736–1809)	<b>0:41</b>		
<b>2</b>	<b>Opferlied, Hess 91 (2nd setting, Op. 121b, version for voice, choir and piano) (1824–25)</b> <b>5:17</b> (Text: Friedrich von Matthisson, 1761–1831)			
<b>3</b>	<b>Bundeslied, Op. 122 'In allen guten Stunden' (version for choir and piano) (1824–25)</b> <b>4:16</b> (Text: Johann Wolfgang von Goethe, 1749–1832)			
<b>4</b>	<b>Abschiedsgesang, WoO 102 'Die Stunde schlägt' (1814)</b> (Text: Joseph Ritter von Seyfried, 1780–1849)	<b>3:46</b>		
<b>5</b>	<b>Cantata campestre, WoO 103, Hess 127 'Un lieto brindisi' (1814)</b> (Text: Clemente Bondi, 1742–1821)	<b>6:56</b>		
<b>6</b>	<b>Gesang der Mönche, WoO 104 'Rasch tritt der Tod' (1817)</b> (Text: Friedrich von Schiller, 1759–1805)	<b>1:08</b>		
<b>7</b>	<b>Auf, Freunde, singt dem Gott der Ehen! (1st version), WoO 105, Hess 125 'Hochzeitslied' (1819)</b> (Text: Anton Joseph Stein, 1759–1844)	<b>1:57</b>		
<b>Mehrstimmige italienische Gesänge, WoO 99 (1793–1802)</b> (Texts: Pietro Metastasio, 1689–1782)		<b>30:08</b>		
<b>8</b>	No. 1. Bei labbri che amore, Hess 211	1:29		
<b>9</b>	No. 2. Ma tu tremi, o mio tesoro, Hess 212	1:37		
<b>10</b>	No. 3. E pur fra le tempeste, Hess 232 (arr. W. Hess, 1906–1997, for voice and piano)	0:54		
<b>11</b>	No. 4. Sei mio ben, Hess 231	0:46		
<b>12</b>	No. 5a. Giura il nocchier, Hess 227 (1st setting)	0:40		
<b>13</b>	No. 5b. Giura il nocchier, Hess 230 (2nd setting)	0:46		
<b>14</b>	No. 5c. Giura il nocchier, Hess 221 (3rd setting)	0:51		
<b>15</b>	No. 7. Chi mai di questo core, Hess 214	1:48		
<b>16</b>	No. 8. Scrivo in te, Hess 215	0:58		
<b>17</b>	No. 9. Per te d'amico aprile, Hess 216	0:57		
<b>18</b>	No. 10a. Nei campi e nelle selve, Hess 217 (1st setting)	1:32		
<b>19</b>	No. 10b. Nei campi e nelle selve, Hess 220 (2nd setting)	1:58		
<b>20</b>	No. 11a. Fra tutte le pene, Hess 208 (1st setting, original version)	1:26		
<b>21</b>	No. 11a. Fra tutte le pene, Hess 208 (1st setting, revised by A. Salieri, 1750–1825)	1:21		
<b>22</b>	No. 11b. Fra tutte le pene, Hess 209 (2nd setting, revised by A. Salieri)	1:29		
<b>23</b>	No. 11b. Fra tutte le pene, Hess 225 (2nd setting, original version)	1:28		
<b>24</b>	No. 11c. Fra tutte le pene, Hess 224 (3rd setting, original version)	1:18		
<b>25</b>	No. 11c. Fra tutte le pene, Hess 210 (3rd setting, revised by A. Salieri)	1:26		
				0:49
				0:48
				1:04
				0:46
				0:55
				0:58
				0:44
				2:06
				3:08
				1:55
				2:26
				1:06
				1:00

\* WORLD PREMIERE RECORDING

Ensemble Tamanial

Tabea Gerstgrasser, Soprano **1 7–9 11 12 15 19 22–25**

Marianne Prener, Alto **9 12 19 22–25 31**

Nicolas Frémy, Tenor **8 9 11 15 19–25 31** • Alex Gazda, Bass **12 15 19–21 24 31**

Claudia Schlemmer **2 16 27**, Paula Sophie Bohnet **33**, Soprano

Stefan Tauber **1 7 16 27**, Daniel Johannsen **10 35 36**, Tenor

Georg Klimbacher, Baritone **37 38**

Martin Weiser **25**, Ricardo Bojórquez Martínez **34**, Bass

Diána Fuchs **1–3 5 7**, Bernadette Bartos **10 33–38**, Piano

Cantus Novus Wien **1–7 13 14 17 18 26 28–30 32**

Thomas Holmes, Musical Director **1–9 11–32**

Recorded: 22 [2] 24, 24 [8] 9 [19], 25 [1] 15 [2] 31 and 27 [20] 22 [23] October 2018,  
19 [3] 14 [2] 30 [32], 20 [1] 3 [4] 6 [7] [33] and 27 [5] 17 [18] [28] January 2019,  
26 February 2019 [6] [27], 25, 28 February and 1 March 2019 [33]–[37], 3 [10], 8–9 [2]  
and 20 [26] March 2019, and 6 May 2019 [25], at 4tune audio productions, Vienna, Austria

Publishers: Breitkopf & Härtel [8]–[25] [27]–[32], G. Henle Verlag [34]–[38]

## Ludwig van Beethoven (1770–1827)

### Secular Vocal Works

Son of an unreliable singer in the employ of the Archbishop-Elector of Cologne, and grandson of a former distinguished Kapellmeister, Ludwig van Beethoven was born in 1770 in Bonn and until 1792 served there in the court musical establishment of the Archbishop-Elector. His family circumstances were difficult and any musical instruction he may have had from his father was irregular. As a member of the court musical establishment, however, he was able to profit from the instruction of the court organist, Gottlob Neeff, whose assistant he became. In 1787 Beethoven was sent to Vienna, where he was expected to study with Mozart, but the illness of his mother obliged him to return to Bonn and it was not until the close of 1792, a year after Mozart's death, that Beethoven was again sent to Vienna, now to study with Haydn, from whom he churlishly claimed to have learnt nothing.

In Vienna, where Beethoven settled for the rest of his life, he had direct contact with the operatic and Italianate culture of the place. He arrived there armed with introductions to leading members of society and made an early reputation for himself as a pianist and, a concomitant, as a composer. While Mozart had brought to Vienna, his home from 1781 until his death ten years later, a wide linguistic culture and the benefits of a carefully planned early education, Beethoven needed to read more widely and to improve perceived gaps in his training. He took lessons in counterpoint from Johann

Georg Albrechtsberger, and again seeking the best available help, he took lessons in Italian word setting with the old court Kapellmeister Antonio Salieri.

#### [1] Der freie Mann, Hess 146

Beethoven made several versions of the poem *Der freie Mann* ('The Free Man'), with verses by the blind poet and Protestant teacher Gottlieb Konrad Pfeffel, that Beethoven may have read in the *Göttinger Musenalmanach*. It was his friend Wegeler who saw to the song's later extended publication, with a Masonic title that may reflect the ideals it suggests at much greater length. The first version dates from Beethoven's final years in Bonn and sets only the first verse of the poem, asking a definition of the man that is free, a question used to introduce each of the nine stanzas of the extended version.

#### [2] Opferlied, Hess 91

Beethoven's ideals find further expression in his setting of Friedrich von Matthisson's *Opferlied* ('Sacrificial Hymn'), a poem to which he returned on various occasions throughout his life. The poem itself appeared in the 1790 *Musenalmanach* and suggests, in its classical imagery, Masonic initiation and the part played in this by air, earth, fire and water. Its varied scorings include the present version for soprano solo, chorus and piano, dating from 1824.

#### [3] Bundeslied, Op. 122 'In allen guten Stunden'

Goethe's *Bundeslied* ('Song of Fellowship') expresses something of the feelings and society of the poet's younger days and of the *Empfindsamkeit*. Beethoven's first sketches for his setting date from 1795, but his final version was published only in 1825, with an alternative version with piano accompaniment replacing the more elaborate original instrumentation.

#### [4] Abschiedsgesang, WoO 102 'Die Stunde schlägt'

The *Abschiedsgesang* ('Song of Farewell'), for male voices in three parts, was written at the request of Matthias von Tuscher on the occasion of the departure of their friend Leopold Weiss for Steyr. The words are by Ignaz Joseph Ritter von Seyfried, conductor at the Theater auf der Wieden.

#### [5] Cantata campestre, WoO 103, Hess 127

##### 'Un lieto brindisi'

*Cantata campestre* was written in 1814, a *brindisi* to celebrate the name day of Beethoven's then friend, Dr Malfatti, with whom Beethoven later quarrelled. The text was by the Jesuit poet Clemente Bondi. The present Italian version is drawn from what remains of the original Italian version and an imperfect German version.

#### [6] Gesang der Mönche, WoO 104 'Rasch tritt der Tod'

*Gesang der Mönche* ('Song of the Monks') sets lines on death from Schiller's *William Tell*, for male voices in three parts. Beethoven's setting is from 1817.

#### [7] Auf, Freunde, singt dem Gott der Ehen!

##### (1st version), WoO 105, Hess 125 'Hochzeitslied'

*Hochzeitslied* ('Wedding Song') was written in January 1819 for the coming marriage of Anna Giannatasio del Rio, setting words by Anton Joseph Stein, professor of Classical Philology at the University of Vienna and a friend of the bride's father. The bridegroom was Leopold von Schmerling.

#### [8]–[32] Mehrstimmige italienische Gesänge, WoO 99

Elements of Beethoven's studies of Italian word-setting with Antonio Salieri are preserved, in some cases with

Salieri's revisions. It is ironical that the name of Salieri should have become familiar to modern listeners largely through the fictional treatment of supposed rivalry between him and Mozart in Peter Shaffer's dramatic study of jealousy, *Amadeus*. Salieri's deathbed confession in 1825 that he had murdered Mozart was rightly seen at the time as a sign of mental derangement. The rumour, nevertheless, suggested to Pushkin a subject for one of his *Little Tragedies*, later to be transformed by Rimsky-Korsakov into the opera *Mozart and Salieri*.

Salieri was born in 1750 at Legnago, a town on the borders of Venice and the Austrian dukedom of Mantua. He studied in Italy, but it was his meeting in 1766 with Florian Leopold Gassmann, successor to Gluck at the ballet in Vienna and six years later to become Court Kapellmeister, that led Salieri to Vienna, where he was in turn to become Court Kapellmeister and exercise there a strong influence on musical life, in particular in Italian opera. His pupils included Schubert and Beethoven, Liszt and Czerny, more briefly, and a long list of composers, among them Mozart's former pupil Hummel and Mozart's second surviving son.

The exercises, settings of words by Metastasio, provide a substantial collection of songs in varied form, in many cases offering Beethoven's original version, followed by Salieri's corrected version. These have been brought together under the number WoO 99, with a series of numberings from Willy Hess for each item. These settings offer varied insights into Salieri's teaching methods and Beethoven's achievements in these years. The unaccompanied Italian settings were written during Beethoven's early days in Vienna, generally between 1793 and 1797 and those with accompaniment up to 1802. They offer a contrast with the drier exercises completed for Haydn and the contrapuntal studies for Albrechtsberger. The listings and earlier complete recordings are discussed in full by Mark S. Zimmer in *The Unheard Beethoven*.

The texts set include *Bei labbri* and *Giura il nocchier* from the opera *La gelosia*, *E pur fra le tempeste* and *Ma tu tremi* from *La tempesta*, *Scrivo in te* and *Per te d'amico aprile* from *Il nome*, *Nei campi e nelle selve* from *Cantata*

No. 27, *Fra tutte le pene* and *Salvo tu vuoi lo sposo* from *Zenobia*, *Quella cетra ah pur tu sei* from a birthday greeting for Maria Teresa, *Sei mio ben* and *Chi mai di questo core* from *Cantata No. 24* and *Già la notte s'avicina* from *La pesca*.

#### 33 Die laute Klage, WoO 135

*Die laute Klage* ('The Loud Lament') sets a poem by Herder, whose literary influence was particularly strong in these years. The lament, based on an Arabic or Persian source, one of Herder's *Blumen, aus morgenländischen Dichtern gesammelt* ('Flowers, Collected from Oriental Poets'), and written in about 1815, has been thought to contain a final reference to Beethoven's deafness.

#### 34 In questa tomba oscura, WoO 133

*In questa tomba oscura* ('In This Dark Tomb') sets words by the Italian-born writer and librettist Giuseppe Carpani. These had been suggested by a melody improvised by Countess Rzewuska. The result, not without precedent in Vienna society, was a competition among composers to write rival settings, 63 of which, by 46 composers, were issued by the publisher Mollo, concluding with Beethoven's final contribution and including a version by Haydn.

#### 35 Klage, WoO 113

*Klage* ('Lament'), a setting of a poem by Höltý, dates from about 1790, and mourns the early death of a young friend, at first a happy boy (*Knabe*) then a youth (*Jüngling*) and then in the grave.

#### 36 Lied aus der Ferne, WoO 138

*Lied aus der Ferne* ('Song from Afar') sets a poem by Christian Ludwig Reissig, who had served in the Austrian army, was wounded and spent his ensuing years in Vienna. He annoyed Beethoven when he claimed to have commissioned the setting from him, having it engraved and published without the composer's permission. Reissig had taken on the practice of publishing, under his own name, songs by various contemporary composers, duly acknowledged, but with prominence given to the poet

himself. Beethoven attempted to anticipate Reissig's publication of the song by sending a copy, with an explanation of the circumstances, to the publishers Breitkopf & Härtel. Beethoven changed the title of the song from *Lied aus der Ferne* to *Gesang aus der Ferne* and in the same year used virtually the same music for Reissig's poem *Der Jüngling in der Fremde*, a poem written in the same metre. The present recording goes back to the original version, with the music of WoO 138, which starts with a simple introductory chord, and the words of WoO 137, a poem that was not at first included in Reissig's *Blümchen der Einsamkeit*.

#### 37 6 Songs, Op. 48: No. 3. Vom Tode

*Vom Tode* ('Of Death') is included in Beethoven's *6 Songs, Op. 48*, published in 1803 and setting poems by Christian Fürchtegott Gellert, a prolific writer who enjoyed considerable popularity for his advocacy of control of the passions and contented acceptance of life. The first of the seven stanzas of the full version of the poem introduces a meditation on death, a preoccupation of the poet and of Beethoven himself.

#### 38 An die Geliebte

*An die Geliebte* ('To the Beloved'), it has been suggested, was intended for Antonie Brentano, identified by some as Beethoven's 'immortal beloved'. The verse set by Beethoven in 1811 is by Joseph Ludwig Stoll and may have been written at Beethoven's request. Stoll served for a time as resident dramatist at the Vienna Burgtheater, but when that employment ended had financial difficulties and was helped by Beethoven with guarantees and introductions. In support of the view that the song was intended for Antonie Brentano is the fact that she played the guitar, not an unusual accomplishment for women in Viennese society of the time, and that the first version of the song has an optional guitar accompaniment, reflected in the earlier piano figuration, as in the present draft version. Beethoven revised the song in 1814.

Keith Anderson

#### 1 Der freie Mann, Hess 146

Wer, wer ist ein freier Mann?  
Der, dem nur eigner Wille,  
und kein Zwingern Grille  
Gesetze geben kann,  
der ist ein freier Mann!

Gottlieb Konrad Pfeffel, 1736–1809

#### 2 Opferlied, Hess 91

Die Flamme lodert!  
Milder Schein durchglaenzt  
den duestern Eichenhain,  
und Weihrauchduefte wallen.  
O neig ein gnaedig Ohr zu mir,  
und lass des Juenglings Opfer Dir,  
du Hoechster wohigefallen.

Sei stets der Freiheit  
Wehr und Schild!  
Dein Lebensgeist durchatme mild  
Luft, Erde, Feu'r und Fluten.  
Gib mir, als Juengling und als Greis,  
den vaeterlichen Herd, o Zeus,  
das Schoene zu dem Guten.

Friedrich von Matthisson, 1761–1831

#### 1 The Free Man, Hess 146

Who is a free man? Who?  
He who obeys his own will  
And not the whim  
Of any tyrant –  
He is a free man!

#### 2 Sacrificial Hymn, Hess 91

The flame leaps up,  
A gentle glow  
Penetrates the sombre oak grove,  
And the scent of incense swirls.  
Oh bend a gracious ear to me  
And let the young man's sacrifice  
Content thee, O highest one!

Be ever freedom's  
Defence and shield,  
May your life-giving spirit breathe gently  
Through air, earth, fire and flood!  
Grant to me, in youth and old age,  
Beauty allied to goodness  
At your paternal hearth!

**3 Bundeslied, Op. 122 'In allen guten Stunden'**

In allen guten Stunden,  
erhöht von Lieb' und Wein,  
soll dieses Lied verbunden  
von uns gesungen sein!  
Uns hält der Gott zusammen,  
der uns hieher gebracht,  
erneuert unsre Flammen,  
er hat sie angefacht.

So glühet fröhlich heute,  
Seyd recht von Herzen eins!  
Auf, trinkt erneuter Freude  
Diess Glas des echten Weins!  
Auf! in der holden Stunde  
Stosst an, und küsset treu,  
Bei jedem neuen Bunde  
Die alten wieder neu!

Wer lebt in unserm Kreise,  
Und lebt nicht selig drin?  
Geniesst die freye Weise  
Und treuen Brudersinn!  
So bleibt durch alle Zeiten  
Herz Herzen zugekehrt!  
Von keinen Kleinigkeiten  
Wird unser Bund gestört.

Uns hat ein Gott gesegnet  
mit freiem Lebensblick  
und alles, was begegnet,  
erneuert unser Glück.  
Durch Grillen nicht gedränget,  
verknickt sich keine Lust;  
durch Zieren nicht geengnet,  
schlägt freier uns're Brust.

**3 Song of Fellowship, Op. 122 'At all good gatherings'**

At all good gatherings,  
Flushed with love and wine,  
May we sing together  
This song of fellowship!  
The god, who brought us here,  
Keeps us together.  
He renews the flame of friendship  
Which he first kindled.

Glow then today in happiness,  
Be truly one in your hearts!  
Arise! Drink this glass of fine wine,  
Drink to renewed joy!  
Arise! At this blissful hour  
Clink glasses and loyally embrace  
Your old friends  
At every new gathering.

Who lives in our circle  
And does not live there blissfully?  
Enjoy our relaxed ways  
And enjoy true brotherhood!  
Thus shall heart stay attuned to heart  
In all the years to come,  
Our fellowship shall not be disturbed  
By petty trifles.

A god has blessed us  
With an open outlook on life,  
And all that comes to pass  
Renews our contentment.  
No pleasure is marred  
By intrusive fancies;  
Our hearts beat more freely  
When not constrained by social airs.

Mit jedem Schritt wird weiter  
die rasche Lebensbahn  
und heiter, immer heiter  
steigt unser Blick hinan.  
Uns wird es nimmer bange,  
wenn alles steigt und fällt  
und bleiben lange, lange,  
auf ewig so gesellt.

*Johann Wolfgang von Goethe, 1749–1832*

With every step the path of life  
Swiftly becomes broader,  
And ever more serenely  
Do we gaze aloft into the future.  
We never grow anxious  
At life's vicissitudes,  
And thus shall we long remain  
Eternally united!

**4 Abschiedsgesang, WoO 102 'Die Stunde schlägt'**

Die Stunde schlägt, wir müssen scheiden,  
bald sucht vergebens dich mein Blick;  
am Busen ländlich stiller Freuden  
erringst du dir ein neues Glück.  
Geliebter Freund! du bleibst uns theuer,  
ging auch die Reise nach dem Belt;  
doch ist zum guten Glück Stadt Steyer,  
noch nicht am Ende dieser Welt.

Und kommen die Freunde um dich zu besuchen,  
so sei nur hübsch freundlich und back' ihnen Kuchen,  
auch werden, so wie sich's für Deutsche gehört,  
auf's Wohlsein der Gäste die Humpen geleert.  
Dann bringen wir froh im gezuckerten Weine  
ein Gläschen dem ewigen Freundschaftsvereine,  
dein Töchterlein mache den Ganymed,  
ich weiss, dass sie gerne dazu sich versteht,

Die Stunde schlägt, wir müssen scheiden,  
bald sucht vergebens dich mein Blick;  
am Busen ländlich stiller Freuden  
erringst du dir ein neues Glück.  
Geliebter Bruder! Lebe wohl!

**4 Song of Farewell, WoO 102 'The hour strikes'**

The hour strikes, we must part,  
Soon my gaze shall seek you in vain;  
Embraced by quiet rural joys  
You shall find a new happiness.  
Beloved friend! you remain dear to us,  
Even though you journeyed to the Belt;  
But our good fortune is that Steyer  
Is not a town at the world's end.

And when friends come to visit you,  
Be gracious to them and bake them cakes,  
And drain your tankards, as befits German folk,  
To your guests' well-being.  
Then we shall happily raise a glass of sweetened wine  
To toast eternal friendship –  
Your little daughter shall play Ganymede,  
I know that she will enjoy the role.

The hour strikes, we must part,  
Soon my gaze shall seek you in vain;  
Embraced by quiet rural joys  
You shall find a new happiness,  
Beloved brother! Farewell!

*Joseph Ritter von Seyfried, 1780–1849*

**5 Cantata campestre, WoO 103, Hess 127  
'Un lieto brindisi'**

Un lieto brindisi  
Tutti a Giovanni  
Cantiam così.

Viva lunghi anni  
Sempre felici  
Utile al mondo,  
Caro agli amici,  
Nuovo Esculapio  
Dei nostril di!

Viva Giovanni!  
Viva ed al solito  
Febri e malanni  
Segua a sanar.

Viva lunghi anni  
Sempre felici  
Utile al mondo,  
Caro agli amici,  
Nuovo Esculapio  
Dei nostril di!

Viva Giovanni!  
Viva ed il tempo  
Sospenda i vanni,  
E si bei giorni  
Tardi a troncar.

Viva lunghi anni  
Sempre felici  
Utile al mondo,  
Caro agli amici,  
Nuovo Esculapio  
Dei nostril di!

*Clemente Bondi, 1742–1821*

**5 Rural Cantata, WoO 103, Hess 127  
'And so let us all sing'**

And so let us all sing  
A joyful toast  
To Giovanni.

Long may he live,  
Always happy,  
Useful to the world,  
Dear to his friends,  
The new Aesculapius  
Of our days!

Long live Giovanni!  
May he live and continue to cure  
Fevers and illnesses,  
As is his wont.

Long may he live,  
Always happy,  
Useful to the world,  
Dear to his friends,  
The new Aesculapius  
Of our days!

Long live Giovanni!  
May he live, and time  
Suspend its wings  
And halt the passing  
Of such fair days!

Long may he live,  
Always happy,  
Useful to the world,  
Dear to his friends,  
The new Aesculapius  
Of our days!

**6 Gesang der Mönche, WoO 104 'Rasch tritt der Tod'**

Rasch tritt der Tod den Menschen an,  
Es ist ihm keine Frist gegeben;  
Es stürzt ihn mitten in der Bahn,  
Es reißt ihn fort vom vollen Leben.  
Bereitet oder nicht zu gehen!  
Er muß vor seinem Richter stehen!

*Friedrich von Schiller, 1759–1805*

**7 Auf, Freunde, singt dem Gott der Ehen!,  
Hess 125 'Hochzeitslied'**

Auf, Freunde, singt dem Gott der Ehen!  
Preist Hymen hoch am Festaltar,  
Daß wir des Glücks Huld erfliehen,  
Erflehen für ein edles Paar!  
Vor allem laßt in frohen Weisen  
Den würd'gen Doppelstamm uns preisen,  
Dem dieses edle Paar entsproß!

*Anton Joseph Stein, 1759–1844*

**Mehrstimmige italienische Gesänge, WoO 99**

**8 No. 1. Bei labbri che amore, Hess 211**

Bei labbri, che Amore  
formò per suo nido,  
non ho più timore,  
vi credo, mi fido:  
giuraste d'amarmi;  
mi basta così.  
Se torno a lagnarmi  
che Nice m'offenda,  
per me più non splenda  
la luce del di.

**6 Song of the Monks, WoO 104 'Death swiftly befalls'**

Death swiftly befalls man,  
No delay is granted him,  
It topples him in mid-course,  
It carries him off in the fullness of life,  
Whether he is prepared or not,  
He must stand before his Judge!

Arise, friends, sing to the god of marriage!  
Extol Hymen at the ceremonial altar,  
May our fervent prayers bring happiness  
Happiness for a noble couple!  
Above all, let us in joyful song  
Praise the worthy double lineage  
From which this noble couple issued!

**Polyphonic Italian Songs, WoO 99**

**8 No. 1. Beautiful lips, Hess 211**

Beautiful lips that Love  
Fashioned for his nest,  
I have no more fear,  
I believe you, I trust you:  
You swore to love me;  
That is enough for me.  
Should I begin to lament once again  
That Nice may hurt me,  
Let the light of day  
Shine on me no more.

**9 No. 2. Ma tu tremi, o mio tesoro, Hess 212**

Ma tu tremi, o mio tesoro!  
Ma tu palpiti, cor mio!  
Non temer, con te son io,  
Né d'amor ti parlerò.

Mentre folgori, e baleni  
Sarò teco, amata Nice,  
Quando il ciel si rassereni,  
Nice ingrata, io partirò.

**10 No. 3. E pur fra le tempeste, Hess 232**

E pur fra le tempeste  
La calma io ritrovai:  
Ah, non ritorni mai,  
Mai più sereno il di!  
Questo de giorni miei,  
Questo è il più chiaro giorno,  
Viver così vorrei,  
Vorrei così morir.

**11 No. 4. Sei mio ben, Hess 231**

Sei mio ben, sei mio conforto,  
Per te porto al cor catene,  
Per te pene Amor mi dà.  
Per te calma e pace spero,  
Col pensiero a te m'aggiro:  
Nè sospiro altra beltà.

**No. 5. Giura il nocchier**

**12 Hess 227 (1st setting)**  
**13 Hess 230 (2nd setting)**  
**14 Hess 221 (3rd setting)**

Giura il nocchier che al mare  
non presterà più fede,  
ma se tranquillo il vede  
corre di nuovo al mar.

**9 No. 2. But you tremble, Hess 212**

But you tremble, O my treasure!  
But you quiver, O my heart!  
Fear not, I am with you,  
And shall not speak to you of love.

As long as the thunder and lightning last,  
I shall be by your side, beloved Nice,  
When the sky clears again,  
I shall leave, ungrateful Nice.

**10 No. 3. And yet amongst these storms, Hess 232**

And yet amongst these storms  
I have found peace again:  
Day can never again  
Dawn so serenely!  
Of all my days  
This is the brightest,  
I would love to live like this,  
Like this I would love to die.

**11 No. 4. You are my love, Hess 231**

You are my love, you are my comfort,  
For you my heart is enchain'd,  
For you Love makes me suffer.  
Through you I hope for calm and peace,  
My thoughts revolve around you alone:  
I never sigh for another beauty.

**No. 5. The helmsman swears**

**12 Hess 227 (1st setting)**  
**13 Hess 230 (2nd setting)**  
**14 Hess 221 (3rd setting)**

The helmsman swears that he  
Will no longer trust the ocean,  
But if he sees it calm,  
He hastens to set sail again.

Di non trattar più l'armi  
giura il guerrier tal volta,  
ma se una tromba ascolta,  
già non si sa frenar.

**15 No. 7. Chi mai di questo core, Hess 214**

Chi mai di questo core  
Saprà le vie secrete,  
Se voi non le sapete,  
Begli occhi del mio ben?  
Voi, che dal primo istante,  
Quando divenni amante,  
Il mio nascosto amore  
Mi conoscete in sen

**16 No. 8. Scrivo in te, Hess 215**

Scrivo in te l'amato nome  
Di colei per cui mi moro,  
Caro al sol, felice alloro,  
Come Amor l'imprese in me.  
Qual tu serbi ogni tua fronda,  
Serbi Cloris a me costanza;  
Ma non sia la mia speranza  
Infeconda al par di te.

**17 No. 9. Per te d'amico aprile, Hess 216**

Per te d'amico aprile  
Sempre s'adorni il ciel;  
Né all'ombra tua gentile  
Posi ninfa crudel,  
Pastor infido.  
Fra le tue verdi foglie,  
Augel di nere spoglie  
Mai non raccolga il vol;  
E Filomena sol  
Vi faccia il nido.

The warrior will sometimes swear  
To lay down his arms,  
But if he hears a trumpet,  
Then all restraint is lost.

**15 No. 7. Who shall ever know, Hess 214**

Who shall ever know  
The secret paths of this heart,  
If you do not know them,  
Fair eyes of my beloved?  
You, who from the first moment  
When I became your lover,  
Recognized the love  
That was hidden in my heart.

**16 No. 8. In you I carve, Hess 215**

In you I carve the beloved name  
Of her for whom I die,  
O happy laurel, dear to the sun,  
As Love imprinted it in me.  
Just as you preserve all your fronds,  
May Cloris remain faithful to me;  
But may my hope, unlike you,  
One day bear fruit.

**17 No. 9. For you may the sky, Hess 216**

For you may the sky  
Ever be decked with friendly April,  
And in your kindly shade  
May no cruel nymph  
Nor faithless shepherd languish.  
On your green leaves  
May no black-plumed bird  
Ever alight;  
And may Philomena alone  
Make her nest for you.

No. 10. Nei campi e nelle selve

- 20 Hess 217 (1st setting)  
21 Hess 220 (2nd setting)

Nei campi e nelle selve  
seguivo già le belve,  
pascevo il gregge ancor  
libero pastorello,  
libero cacciator.

Ora non son più quello:  
perdei la libertà.  
E quel ch'è peggio, oh Dio,  
come se il mio tormento  
colpa non sia di lei,  
mostrare al mio lamento  
Clori non vuol pietà.

No. 11. Fra tutte le pene

- 20 Hess 208 (1st setting, original version)  
21 Hess 208 (1st setting, revised by A. Salieri)  
22 Hess 209 (2nd setting, revised by A. Salieri)  
23 Hess 225 (2nd setting, original version)  
24 Hess 224 (3rd setting, original version)  
25 Hess 210 (3rd setting, revised by A. Salieri)

Fra tutte le pene  
V'è pena maggiore?  
Son presso al mio bene,  
Sospiro d'amore,  
E dirgli non oso:  
Sospiro per te.  
Mi manca il valore  
Per tanto soffrire;  
Mi manca l'ardire  
Per chieder mercè.

No. 10. In the fields and in the forests

- 20 Hess 217 (1st setting)  
21 Hess 220 (2nd setting)

In the fields and in the forests  
I was hunting wild beasts,  
And feeding the flocks  
As a free shepherd,  
A free huntsman.

Now I am no longer free:  
I have lost my liberty.  
And what is worse, O God -  
As if my torment were no fault of hers,  
Cloris shows no pity  
For my suffering.

No. 11. Amid all these griefs

- 20 Hess 208 (1st setting, original version)  
21 Hess 208 (1st setting, revised by A. Salieri)  
22 Hess 209 (2nd setting, revised by A. Salieri)  
23 Hess 225 (2nd setting, original version)  
24 Hess 224 (3rd setting, original version)  
25 Hess 210 (3rd setting, revised by A. Salieri)

Amid all these griefs  
Can there be a greater grief?  
I am near my beloved  
And I sigh with love  
And dare not tell him:  
I sigh for you.  
I lack the courage  
To suffer so much;  
I lack the boldness  
To beg for pity.

No. 12. Salvo tu vuoi lo sposo?

- 20 (1st setting)  
21 Hess 228 (2nd setting)

Salvo tu vuoi lo sposo?  
Salvo lo sposo avrai:  
Lascia il tuo riposo,  
Lascia la cura a me.  
I dubbi tuoi perdono:  
Tutto il mio cor non sai:  
Ti spiegherà chi sono,  
Quel ch'io farò per te.

No. 13. Quella cетra ah pur tu sei

- 20 Hess 218 (1st setting)  
21 Hess 219 (2nd setting)  
22 Hess 213 (3rd setting)

Quella cетra ah pur tu sei  
Che addolci gli affanni miei,  
Che d'ogni alma a suo talento,  
Che d'ogni cor la via s'apri.  
Ah! sei tu, tu sei pur quella,  
Che nel sen della mia bella  
Tante volte, io lo rammento,  
La fierezza inteneri.

No. 14. Già la notte s'avvicina

- 20 Hess 223 (1st setting)  
21 Hess 222 (2nd setting)

Già la notte s'avvicina:  
Vieni, o Nice, amato bene,  
Della placida marina  
Le freschi' aure a respirar.

Non sa dir che sia dileotto  
Chi non posa in queste arene,  
Or che un lento zeffiretto  
Dolcemente increspa il mar.

No. 12. You wish your husband to be safe?

- 20 (1st setting)  
21 Hess 228 (2nd setting)

You wish your husband to be safe?  
You shall have your husband safe.  
Let me be the one  
To give you peace of mind.  
I forgive all your doubts:  
You do not know all my heart:  
It will explain who I am  
And what I shall do for you.

No. 13. Ah! but you are that same lyre

- 20 Hess 218 (1st setting)  
21 Hess 219 (2nd setting)  
22 Hess 213 (3rd setting)

Ah! but you are that same lyre  
Which has soothed my suffering,  
Which has found its own way  
Into every heart and soul.  
Ah! but you are that same lyre  
Which, as I recall, has so often  
Melted the hard heart  
Within my beloved's breast.

No. 14. Night already descends

- 20 Hess 223 (1st setting)  
21 Hess 222 (2nd setting)

Night already descends,  
Come, O Nice, dearly beloved,  
And breathe the fresh air  
Of the calm seashore.

He who dwells not on these shores  
Cannot know the pleasures to be had  
When a gentle little breeze  
Softly ripples the waves.

### **33 Die laute Klage, WoO 135**

Turteltaube, du klagest so laut und raubest dem Armen  
Seinen einzigen Trost, süßen vergessenden Schlaf:  
Turteltaub', ich jammre wie du und berge den Jammer  
Ins verwundete Herz, in die verschlossene Brust.  
Ach, die hart-verteilende Liebe! Sie gab dir die laute  
Jammerklage zum Trost, mir den verstummenden Sinn!

*Johann Gottfried Herder, 1744–1803*

### **34 In questa tomba oscura, WoO 133**

In questa tomba oscura  
Lasciami riposo;  
Quando vivevo, ingrata,  
Dovevi a me pensar.  
Lascia che l'ombre ignude  
Godansi pace almen,  
E non bagnar mie ceneri  
D'inutile velen.

*Giuseppe Carpani, 1752–1825*

### **35 Klage, WoO 113**

Dein Silber schien  
Durch Eichengrün,  
Das Kühlung gab,  
Auf mich herab,  
O Mond, und lachte Ruh  
Mir frohen Knaben zu.

Wenn itzt dein Licht  
Durchs Fenster bricht,  
Lachts keine Ruh  
Mir Jüngling zu,  
Siehts meine Wange blaß,

### **33 The Loud Lament, WoO 135**

Turtledove, you lament so loudly and deprive the poor wretch  
Of his only solace, the sweet sleep of oblivion:  
Turtledove, I grieve like you and conceal my grief  
Within my wounded heart, within my closed breast.  
Ah, it was love, which apportions so cruelly, that gave you  
That loud lament for solace, and to me gave silence!

Mein Auge thränennaß.  
Bald, lieber Freund,  
Ach, bald bescheint  
Dein Silberschein  
Den Leichenstein,  
Der meine Asche birgt,  
Des Jünglings Asche birgt!

My eyes moist with tears.  
Soon, dear friend,  
Ah soon! your silvery light  
Will shine  
On the tombstone  
That hides my ashes,  
The young man's ashes!

*Ludwig Christoph Heinrich Höty, 1748–1776*

### **34 In this dark tomb, WoO 133**

In this dark tomb  
Let me rest;  
While I still lived, O faithless one,  
You should have thought of me.  
Allow, at least, a naked shade  
To enjoy its peace,  
And do not bathe my ashes  
In useless venom.

### **36 Lied aus der Ferne, WoO 138**

Als mir noch die Träne der Sehnsucht nicht floß,  
Und neidisch die Ferne nicht Liebchen verschloß,  
Wie glich da mein Leben dem blühenden Kranz,  
Dem Nachtigallwälzchen, voll Spiel und voll Tanz!

Nun treibt mich oft Sehnsucht hinaus auf die Höhn,  
Den Wunsch meines Herzens wo lächeln zu seh'n!  
Hier sucht in der Gegend mein schmachtender Blick,  
Doch kehret es nimmer befriedigt zurück.

Wie klopft es im Busen, als wärst du mir nah,  
O komm, meine Holde, dein Jüngling ist da!  
Ich opfre dir alles, was Gott mir verlieh,  
Denn wie ich dich liebe, so liebt' ich noch nie!

O Teure, komm eilig zum bräutlichen Tanz!  
Ich pflege schon Rosen und Myrten zum Kranz.  
Komm, zaubre mein Hütchen zum Tempel der Ruh,  
Zum Tempel der Wonne, die Göttin sei du!

### **35 Song from Afar, WoO 138**

Before my tears of longing flowed,  
And envious distance kept my beloved from me,  
How my life then resembled the blossoming wreath,  
The nightingale wood, teeming with play and dance!

Now longing often drives me out to the hills  
To see where my heart's desire is smiling!  
My yearning gaze searches all around,  
But never returns content.

How my heart pounds, as if you were near me,  
O come, my sweetest, your young man is here!  
I'll offer you all that God has given me,  
For I was never in love, the way I love you!

O sweetest, come quickly to your bridal dance!  
I'm growing myrtles and roses for your wreath.  
Come, make my cottage an enchanted temple of peace,  
A temple of rapture, and be its goddess!

*Christian Ludwig Reissig, 1783–1847*

### **35 Lament, WoO 113**

Your silvery light  
Shone down on me  
Through the green oaks  
That gave cool shade,  
O moon, and shed smiling peace  
On this happy youth.

When now your light  
Streams through my window,  
No peace smiles  
On this young man,  
It sees my cheeks pale,

### **37** 6 Songs, Op. 48: No. 3. Vom Tode

Meine Lebenszeit verstreicht,  
Stündlich eil' ich zu dem Grabe,  
Und was ist's, das ich vielleicht,  
Das ich noch zu leben habe?  
Denk, o Mensch! an deinen Tod.  
Säume nicht; denn Eins ist not!

*Christian Fürchtegott Gellert, 1715–1769*

### **38** An die Geliebte

O daß ich dir vom stillen Auge  
In seinem liebvollen Schein  
Die Tränen von der Wange sauge,  
Eh sie die Erde trinket ein!

Wohl hält sie zögernd auf der Wange  
Und will sich heiß der Treue weihن.  
Nun ich sie so im Kuß empfange,  
Nun sind auch deine Schmerzen mein!

*Josef Ludwig Stoll, 1778–1815*

### **37** 6 Songs, Op. 48: No. 3. Of Death

My days on earth slip by,  
Hour by hour I hasten to the grave;  
And how long do I perhaps  
Still have to live?  
Think, O man, upon your death,  
Do not delay; for one thing is needful.

### **38** To the Beloved

Ah, that from your tranquil eyes  
With their loving light,  
And from your cheeks I might drink the tears,  
Before the earth consumes them.

They linger trembling on your cheek,  
An ardent witness to true love;  
Now when I capture them in a kiss,  
Your sorrows too are mine!

*Translations by Richard Stokes,  
author of The Book of Lieder (Faber, 2005)  
except tracks 38–39 translated by Susannah Howe*

## Ensemble Tamania



Clockwise from top left: Tabea Gerstgrasser, Marianne Prenner, Alex Gazda, Nicolas Frémy

Ensemble Tamania is an a cappella quartet based in Vienna, Austria. The quartet comprises Tabea Gerstgrasser, soprano and Marianne Prenner, mezzo-soprano, both of whom are from Austria, French tenor Nicolas Frémy, and Alex Gazda, baritone, who is originally from the United States. Having previously worked together on other projects within larger ensembles, the young singers have relished the challenges of the more intimate setting of Ensemble Tamania. The ensemble was established to provide a place in which to grow and learn as musicians through undertaking soloist responsibility across a wide variety of musical styles, including Renaissance, Classical, Romantic and also in contemporary works. A high standard of musical excellence as an ensemble is as much of central interest to the singers as accomplishing individual vocal goals. The singers also pursue individual musical endeavours throughout Europe and the United States. For these Beethoven recordings the ensemble have been working closely with Thomas Holmes as their musical director and wish to express their deep gratitude.

**Diána Fuchs**

Hungarian-born Diána Fuchs graduated from the Music and Arts University of the City of Vienna where she studied with Thomas Kreuzberger and Doris Adam, and from the University of Music and Performing Arts Vienna where she was under the tutelage of Stefan Gottfried and Albert Sassmann. In 2019 she extended her studies at the Royal Academy of Music in London with Amandine Savary. Diána Fuchs regularly gives solo concerts and also performs with chamber music ensembles such as the Dohnányi Orchestra Budapest under the direction of Guido Mancusi. Her profession as a concert musician has taken her to many European cities such as Komló, Pécs, Vienna, Belgrade, London and Oslo. She is the winner of the György Ferenczy Art Award in Budapest, and was a prizewinner at the International Béla Bartók Piano Competition in Graz. Her artistic development has been strongly influenced by masterclasses with Heinz Medimorec, Robert Lehrbaumer, Balázs Szokolay, Malcolm Bilson, Jesper Boje Christensen, Silvia Limongelli, Amandine Savary and Steven Osborne.

**Bernadette Bartos**

Photo: Paparazzi Studios Limited

Born in Austria in 1982, the pianist Bernadette Bartos studied at the Universität für Musik und darstellende Kunst Wien and the Royal College of Music, London. Since October 2012, Bartos has been working as a vocal répétiteur for Lieder and oratorio at the Mozarteum University Salzburg. Her activities as a concert pianist have led her across Europe and South America, and she has performed in the Musikverein and Konzerthaus in Vienna. Her debut at Regent Hall in London gained her First Prize in the Beethoven Chamber Music Competition of the Beethoven Society of Europe. Bartos regularly shares the stage with singers such as Rainer Trost, Paul Armin Edelmann and Elisabeth Wimmer. Her discography, released on Gramola, includes an album of Randhartinger Lieder with baritone Wolfgang Holzmair, and a release that consists of excerpts from operas by Wagner transcribed for violin and piano with Gerald Schubert, which received acclaim in *Pizzicato* magazine. Bartos has been represented by the Vienna Music Connection artists agency (VCM) since 2014.

[www.bernadettebartos.at](http://www.bernadettebartos.at)

### Cantus Novus Wien



Photo: Harald Maierböck

Viennese chamber choir Cantus Novus Wien draws on an extensive repertoire of Baroque, Classical, and contemporary music, including a cappella choral music, oratorios by Handel and Haydn, and requiems by Mozart, Brahms, Verdi, and Fauré. Contemporary music is one of the choir's focal points, including regular world premieres of commissioned pieces. The clear and warm timbre of the choir is also influenced by 21st century composers such as Eric Whitacre, Paul Mealor, Morten Lauridsen, and Ola Gjeilo. Named as Choir of the Year by Chorforum Wien in 2018, the ensemble regularly collaborates with choirs and composers from Sweden, Finland, the UK and Switzerland. It is also a frequent guest at major concert series. In 2018, Cantus Novus Wien made its debut at the Wiener Musikverein at the invitation of the Gesellschaft der Musikfreunde, performing Mahler's *Symphony No. 2*. In 2019, the choir was invited to perform at *Hollywood in Vienna*, a symphonic gala concert celebrating classic and current masterpieces of film music in the prestigious Wiener Konzerthaus. In 2020, Cantus Novus Wien will appear at the Festival of St Stephen's Cathedral, Vienna, celebrating the consecration of its new Rieger Cathedral Organ. The choir has been conducted by Thomas Holmes since 2001.

### Thomas Holmes



Thomas Holmes has conducted Cantus Novus Wien since 2001. At the age of five, he started to learn the violin, and received his first piano lessons as a member of the Vienna Boys Choir. He continued his studies in Church Music at the Universität für Musik und darstellende Kunst Wien, with an emphasis on choral conducting, organ, liturgical organ improvisation, Gregorian chant and music education. For many years, Holmes was a singer in the Arnold Schoenberg Choir, as well as organist and harpsichordist of the Vindobona Baroque Ensemble. From 1994 to 2005 he was artistic leader of the Gregorian Chant Schola of the Vienna Imperial Chapel. He has also worked as recording manager of choral music and Gregorian chant for Philips Classics among others, and has taken part in both national and international concerts, as well as in audio recordings as a singer, pianist and choirmaster. Furthermore, he has served as a professor at the Konservatorium für Kirchenmusik der Erzdiözese Wien. Holmes is a lecturer on choral conducting and Gregorian chant, and regularly hosts radio programmes dedicated to sacred music.



Beethoven's secular vocal works, many rarely heard today, were composed for a variety of reasons. Some were written for marriages, to mark the departure of a friend or to celebrate a name day, while others allude to Masonic imagery or set the words of great literary contemporaries, such as Schiller. The larger canvas of *Mehrstimmige italienische Gesänge* reflects Beethoven's studies of Italian word-setting with Antonio Salieri, revealing insights into Beethoven's achievements during his early years in Vienna.

Ludwig van  
**BEETHOVEN**  
(1770–1827)

<b>1</b> <b>Der freie Mann</b> (1792)	0:41	<b>8–32</b> <b>Mehrstimmige italienische</b>	
<b>2</b> <b>Opferlied</b> (1824–25)	5:17	<b>Gesänge</b> (1793–1802)	<b>30:08</b>
<b>3</b> <b>In allen guten Stunden</b> (1824–25)	4:16	<b>33</b> <b>Die laute Klage</b> (c. 1814–15)	<b>2:06</b>
<b>4</b> <b>Die Stunde schlägt</b> (1814)	3:46	<b>34</b> <b>In questa tomba oscura</b> (1806)	<b>3:08</b>
<b>5</b> <b>Un lieto brindisi</b> (1814)	6:56	<b>35</b> <b>Klage</b> (1790)	<b>1:55</b>
<b>6</b> <b>Rasch tritt der Tod</b> (1817)	1:08	<b>36</b> <b>Lied aus der Ferne</b> (1809)	<b>2:26</b>
<b>7</b> <b>Hochzeitslied</b> (1819)	1:57	<b>37</b> <b>Vom Tode</b> (1798–99)*	<b>1:06</b>
		<b>38</b> <b>An die Geliebte</b> (1811)	<b>1:00</b>

\* WORLD PREMIERE RECORDING

**Ensemble Tamanial**

Tabea Gerstgrasser, Soprano • Marianne Prenner, Mezzo-soprano  
Nicolas Frémy, Tenor • Alex Gazda, Baritone

Claudia Schlemmer, Paula Sophie Bohnet, Soprano

Stefan Tauber, Daniel Johannsen, Tenor • Georg Klimbacher, Baritone

Martin Weiser, Ricardo Bojórquez Martínez, Bass

Diána Fuchs, Bernadette Bartos, Piano

Cantus Novus Wien • Thomas Holmes, Musical Director

A detailed track list along with full recording and publishing details can be found inside the booklet.

The German and Italian sung texts and English translations are included in the booklet,  
and may also be accessed at [www.naxos.com/libretti/574175.htm](http://www.naxos.com/libretti/574175.htm) • Recorded at 4tune audio productions,  
Vienna, Austria • Producer: Johannes Kernmayer • Recording supervisor: Ivan Paley **10 33–38**  
Engineer and editor: Martin Klebahn • Booklet notes: Keith Anderson • Cover photo by Britus (iStockphoto.com)