



Peter GAST

LIEDER

Elena Galván, soprano
Martín Nusspaumer, tenor
Phillip Lopez, bass-baritone
Paul Schwartz, piano

PETER GAST Lieder

Vier Lieder für eine hohe Singstimme mit Pianofortebegleitung, Op. 2

(publ. September 1895)

1	No. 1	Das bist du!	9:04
2	No. 2	Tristan musste ohne Wahl	2:42
3	No. 3	Lieblich wie ein Maienmorgen	2:48
3	No. 3	Lieblich wie ein Maienmorgen	1:45
4	No. 4	Abschied	1:49

Vier Gesänge für Bass-Bariton mit Pianofortebegleitung, Op. 4 (publ. July 1896)

5	No. 1	Zecher-Bibliothek	1:51
6	No. 2	Lachrimae Christi	4:27
7	No. 4	Wie bist du, meine Königin	3:13

Sechs Lieder für Sopran mit Pianofortebegleitung, Op. 5 (publ. October 1896)

8	No. 1	Liebesflämmchen	12:20
8	No. 1	Liebesflämmchen	2:16
9	No. 2	Ungeminnt	2:22
10	No. 3	Mutter und Kind	1:51
11	No. 4	Wiegenlied	3:14
12	No. 5	Magyarisch	1:21
13	No. 6	Trotzköpfchen	1:16

Fünf Lieder für eine hohe Singstimme mit Pianofortebegleitung, Op. 6

(publ. June 1897)

14	No. 1	Morgengruss	2:01
15	No. 2	Seliger Tod	1:40
16	No. 3	Lebenslust	2:26
7	No. 5	Maienzeit	1:46

Sechs Lieder für Bass-Bariton mit Pianofortebegleitung, Op. 7 (publ. May 1897)

18	No. 1	Erwartung	1:16
19	No. 4	Klage	1:53
20	No. 5	Heimkehr	2:25

Sechs Lieder für Sopran mit Pianofortebegleitung, Op. 8 (publ. August 1900) **12:01**

21	No. 1	Er hat mich grüssen lassen	1:29
22	No. 2	War ein holder Maid	2:26
23	No. 3	Ein Vöglein singt im Wald	1:48
24	No. 4	Meeresleuchten	2:13
25	No. 5	Der Traum	2:10
26	No. 6	Torenlid	1:55

Fünf Lieder für Tenor mit Pianofortebegleitung, Op. 9 (publ. August 1900)

27	No. 1	Meiner allerschönsten Lieder	2:32
28	No. 2	Wanderlied	2:34
29	No. 3	Gondoliera	2:47
30	No. 5	Liebesschwur	2:25

TT 66:43

Elena Galván, soprano 8–13 21–26

Martín Nusspaumer, tenor 1–4 14–17 27–30

Phillip Lopez, bass-baritone 5–7 18–20

Paul Schwartz, piano

THE UNSUNG LIEDER OF PETER GAST

by Robert B. Dundas

In 1889, Friedrich Nietzsche published an essay, *Nietzsche contra Wagner*,¹ in which he rails against what he perceives are the excesses of Richard Wagner. He then lists the names of Rossini, Chopin, Liszt and Peter Gast² as composers who fit his personal musical ideal. The first three names are known to any musician – but ‘Peter Gast’ was something of a mystery to readers back in 1889 and remains one today. Gast is better known to scholars of Friedrich Nietzsche as a young composer who sacrificed much of his creative life to serve as Nietzsche’s amanuensis, secretary and editor. It is generally agreed by Nietzsche scholarship that most of Nietzsche’s writings never would have been published without the dedicated support of the young composer. But, as Nietzsche’s endorsement implies, Gast did manage to produce a wide range of music that followed a post-Wagnerian path different from his contemporaries. Although he did indeed sacrifice much to support Nietzsche, it could be argued that the relationship was also symbiotic. Nietzsche’s appreciation of Gast’s music was sincere. He called him ‘a new Mozart’,³ and used his own connections to admirers in the musical establishment to promote his young assistant’s compositions.

This close connection to Nietzsche would later have an adverse effect on Gast’s legacy that paralleled Nietzsche’s own controversial reputation during the upheavals of the twentieth century. Since the fall of the Berlin Wall in 1989, one hundred years after the publication of *Nietzsche contra Wagner*, Nietzsche and his writings have received a more balanced re-assessment by scholars, who now have full access to the archives that were housed in the former East Germany. Peter Gast and his

¹ *Nietzsche contra Wagner*, C. G. Naumann, Leipzig, 1889.

² *Ibid.*, p. 21.

³ Friedrich Nietzsche, *Briefwechsel: Kritische Gesamtausgabe*, ed. Giorgio Colli and Mazzino Montinari, Volume III, de Gruyter, Berlin, 1980, p. 301.

music, though, have not received a similarly thorough reassessment. It is hoped that this recording of selected Lieder will spark an interest in the composer and a reassessment of his music in the 21st century.

Johann Heinrich Köselitz (the later Peter Gast) was born on 10 January 1854, in the small east-German town of Annaberg, located in the heart of the Erzgebirge in Saxony. His family called him 'Heinrich'. He was the second son in a family of twelve children born to Hermann Gustav Köselitz (1822–1910) and his wife Karoline (*née* Grimmer, 1819–1900). His father was the vice-mayor of the town and a well-to-do businessman; indeed, he was descended from an extensive line of prominent Annaberg citizens, who had been active in public affairs back to the mid-eighteenth century. His Viennese mother looked after the education of the children, seeing to it that they were exposed to the arts from an early age. Some of them, including Heinrich, were adept at drawing and the youngest son, Rudolf,⁴ eventually became a renowned artist from what would be known as the 'Munich School'. The Annaberg Stadtmusikdirektor conveniently lived next door to the Köselitz family, although it appears that the position may have been in transition during Heinrich's adolescence.⁵ The town had a professional orchestra with musicians who probably gave instruction in various instruments to Annaberg children. Heinrich's talent appeared very early, and he quickly became skilled at the piano and the violin. In 1870, the town appointed a new Stadtmusikdirektor by the name of Burckhardt,⁶ who gave young Heinrich more advanced training in harmony and counterpoint. In addition, he allowed him to also spend time looking through his collection of scores.⁷ Being a middle child, he was somewhat quiet and bookish, and he spent much of his childhood wandering in the woods behind his house, often with a book under his arm. He must have also read quite a bit of Goethe during these years, as his later letters to Nietzsche are peppered with references that show a deep knowledge of Goethe's lesser-known works.

⁴ <https://www.kunstfreund.eu/Rudolf-Koeselitz>.

⁵ Werner Kaden, *Viel Freuden bringt Frau Musica: Musikgeschichte von Annaberg-Buchholz, 1496–1996*, Sächsisches Druck- und Verlagshaus, Dresden, 1996, p. 62.

⁶ *Ibid.*

⁷ Friedrich Götz, *Ein Lebensbild in Quellen. Peter Gast, der Mensch, der Künstler, der Gelehrte*, Kurt Neubauer, Annaberg i. Erzgebirge, 1934, p. 7.

Gast never lost his passion for reading and, as he grew older, his interests expanded to include philosophy, classics, art history, the physical and biological sciences and, of course, various musical topics. This general erudition probably explains the rapidity with which Nietzsche welcomed him into his inner circle after their first meeting in Basel,⁸ since Nietzsche tended to surround himself with interesting conversationalists who could expound on a variety of topics.

In spite of his clear talent for music and his inclination toward the arts, not to mention his wide range of interests, his father ruled out a university education. After Heinrich had completed his studies at the Annaberg Realschule, Hermann arranged for his son to be apprenticed to a business colleague in Leipzig,⁹ in the hope that he would obtain practical training in business and eventually return to Annaberg and join the family firm. But upon his arrival in Leipzig on Easter Monday 1871, things almost at once took a different direction. It is easy to imagine how irresistible the abundance of musical temptations must have been in the music capital of Saxony. It did not take long for Gast to realise that he had no interest in becoming a businessman, and he was soon pouring his heart out in letters to his older sister, Johanna, whom he seems to have employed as an intermediary with their father. She told him that their father is concerned that he might be 'too shy' for a musical career;¹⁰ even so, Hermann eventually relented and from that day onward provided Gast with an allowance to support his studies and his musical pursuits.

Among his new acquaintances at the conservatoire was Paul Heinrich Widemann (1851–1928), a native of Chemnitz, who had already begun his studies at the conservatoire in 1871. He helped Gast with the entrance examinations and, in 1872, nearly a year after his arrival in Leipzig, Gast began his formal musical studies at the Leipzig Conservatoire.¹¹ At that time, the institution was no hotbed of modernism;

⁸ Frederick Love, *Friedrich Nietzsche and Peter Gast: A Study in Musical Taste*, dissertation, Yale University, New Haven, 1958, pp. 104–5.

⁹ Götz, *op. cit.*, p. 8.

¹⁰ *Ibid.*

¹¹ The sources are unclear on this point, but it was probably shortly after Easter 1872.

indeed, it has been described as nurturing something of a museum culture.¹² During the nineteenth century, Mendelssohn was the most popular composer on programmes at the Leipzig Conservatoire. Beethoven was second, followed by Mozart and the recently rediscovered J. S. Bach. Chopin was somewhat popular, but Liszt is very low on the list of composers performed, and there is no mention of Wagner – their music was considered suspect and thus taboo, even though it was beginning to be heard more frequently at the nearby Gewandhaus. The only ‘modern’ music being performed there was that of the composition instructors themselves, among them Ferdinand David, Ignaz Moscheles and Carl Reinecke.¹³ This assessment is supported by the recollections of a few other composition students who attended the school around the same time. The memoirs of the American George Wakefield Chadwick (1854–1931) and English Ethel Smyth (1858-1944) express frustration with the conditions they found there, and each of them separately sought out private composition teachers in other cities.¹⁴ Yet Köselitz’s time in Leipzig was not wasted. On the same faculty was one of the finest instructors of harmony and counterpoint in Germany, Ernst Friedrich Richter (1808–79), the author of what was considered the definitive book on those subjects.¹⁵ All of Richter’s books on such topics are intended for ‘self-instruction’ and required ‘a comprehension of figured bass.’¹⁶ This approach to study must have appealed to Köselitz the solitary reader. The fact that he was admitted to the class strongly suggests that he already had a solid foundation in figured bass from his hometown instructor. There is no record of his having studied with any of the composition faculty during his time in Leipzig, but his later orchestral works strongly suggest that he probably spent part of his final year studying orchestration. A few years before he died, Gast proudly wrote: ‘I am a student of the Leipzig Thomaskantor Professor Ernst Fr. Richter, [and I] have compiled an entire

¹² Joanna Pepple, *Americans at the Leipzig Conservatory (1843–1918) and their Impact on American Musical Culture*, Florida State University, ProQuest Dissertations Publishing, Tallahassee, 2019, p. 138.

¹³ *Ibid.*, pp. 132–35, including graphs.

¹⁴ Bill F. Faucett, *George Whitefield Chadwick: The Life and Music of the Pride of New England*, Northeastern University Press, Boston, 2012, p. 48.

¹⁵ Ernst Fr. Richter, *Lehrbuch der Harmonie*, Breitkopf und Härtel, Leipzig, 1853.

¹⁶ *Ibid.*, p. vii.

library of the most difficult canon, fugue and counterpoint studies, and I challenge anyone with it.¹⁷ Early in his studies with Richter, his teacher considered performing a motet by Gast with the choir of the Thomaskirche, but it never took place. The manner in which Gast related the incident to Nietzsche suggests that this early disappointment braced him with protective armour against similar setbacks later in his career.¹⁸

Köselitz does not seem to have arrived in Leipzig with any knowledge or opinions about Wagner and Nietzsche, although it is probable that he heard a wide range of old and new music performed by the Annaberg town orchestra during his childhood. These programmes included works by Haydn, Beethoven, Schubert and even Liszt's tone-poems. He also heard piano concertos featuring guest soloists performing Beethoven, Mendelssohn, Chopin and Schumann.¹⁹ It is hard to imagine that he was not aware of Wagner by the time he arrived in Leipzig, but he later credited his older friend Widemann with introducing him to Nietzsche's *Die Geburt der Tragödie*, which fired his imagination and a deeper curiosity about both Nietzsche and Wagner: "The book made an impression on me like no other."²⁰ Like many musicians of their generation, both young men came under the spell of Wagner and sought out opportunities to hear his music whenever possible. Since Wagner was rarely performed in Leipzig, they had to travel to Weimar to hear one of the early performances of *Tristan und Isolde*. To Nietzsche Köselitz later described the trip as having begun as a solemn pilgrimage to Weimar that turned into a wild and celebratory return trip to Leipzig.²¹ The prohibition on Wagner at the conservatoire did not prevent any of the students from studying his operas, and they were devoured by both Köselitz and Widemann. It is likely that Köselitz was the pianist for these readings, as his keyboard skills were highly regarded by his contemporaries.²² He must also have absorbed quite a bit of Wagnerian harmonic language during his time in Leipzig along with the rest of his classes.

¹⁷ Erich F. Podach, *Gestalten um Nietzsche*, Lichtenstein, Weimar, 1932, p. 90.

¹⁸ Arthur Mendt, *Die Briefe Peter Gasts an Friedrich Nietzsche*, two vols., Munich, 1923 and 1924: Vol. I, p. 269.

¹⁹ Kaden, *op. cit.*, p. 89.

²⁰ Friedrich Nietzsche, *Briefe an Peter Gast*, ed. Peter Gast, Insel-Verlag, Leipzig, 1908, p. xv.

²¹ Mendt, *op. cit.*, Vol. II, p. 135.

²² *Ibid.*, p. 400.

By the summer of 1875, Köselitz and Widemann had completed their formal musical studies and decided to expand their knowledge by attending lectures at the University of Basel, where Nietzsche was also on the faculty. On their way, not surprisingly they took a detour through Bayreuth where Wagner's Festspielhaus was nearing completion. Within a few days of arriving in Basel, Köselitz made the acquaintance of Nietzsche, who surprised him by his warm greeting and 'uncommon kindness and tact'.²³ During the weeks that followed, a bond of trust and mutual respect was forged between the two men. One of Köselitz's fellow students in Basel remembered the impression that he made on people at that time:

His demeanour and appearance inspired undivided sympathy. In his eyes, there lay a dreamy vitality. Nietzsche was by no means the only one who believed in Peter Gast at that time. And precisely for this reason, it is another of the many peculiar twists in Nietzsche's life to consider that he was able to permanently captivate this sensitive and highly intelligent youth at that time.²⁴

This first meeting also coincided with the onset of Nietzsche's blinding headaches. These early symptoms of his final illness²⁵ made it nearly impossible for him to read or write. Köselitz leapt at the opportunity to be of service to Nietzsche and so began the unique relationship that tied the fates of these two men together for the next 25 years.

Although Köselitz was known to be a devoted follower of Wagner, Nietzsche was already growing disenchanted by his excesses. These feelings were confirmed during a visit to Bayreuth in August 1876, to attend the final rehearsals for the first full performance of the *Ring* cycle. Nietzsche did not remain for the premiere, but instead gave his tickets to Köselitz who, inspired by the experience, began to compose his

²³ Friedrich Nietzsche, *Gesammelte Briefe*, ed. Peter Gast, Volume IV, Insel-Verlag, Leipzig, 1908-9, p. xx.

²⁴ Carl Albercht Bernoulli, *Friedrich Nietzsche und Franz Overbeck: Eine Freundschaft*, two vols., Diederichs Verlag, Jena, 1908, Vol. I, p. 190.

²⁵ The cause of the mental collapse that blighted Nietzsche's last years has been much debated. The effects of tertiary syphilis were first offered as an explanation, since when vascular dementia, frontotemporal dementia, severe strokes and mercury poisoning (intended as a treatment of syphilis) are among the suggestions that have been advanced, as well as the possibility that, like his father, Nietzsche may have suffered from a slow-growing brain tumour.

own opera in the style of Wagner, writing his own libretto and, like Wagner, featuring mythological characters.²⁶ He never completed the work and by 1878 he was growing frustrated with his efforts to mimic Wagner. He recognised that he had to find his own voice. With Nietzsche's blessing, he moved to Venice in 1878 seeking a sunnier, more southern approach to his composition. He refers to this period of transition in a letter to Nietzsche dated 2 November 1879,²⁷ and more specifically to his father a year later:

In music, the highest art is now certainly in Richard Wagner. Thus, it meant acquiring the entire education of Wagner in musical and philosophical respects, either to advance further where he has stopped, – or, as it has turned out for me over the past year, due to various experiences and insights, to take a completely different path.²⁸

Nietzsche was enthusiastic about the changes in Köselitz's music and found it to be the synthesis of the best in German and Italianate style. He referred to it as 'Frühlingsmusik' ('Spring Music')²⁹ and decided that 'Köselitz' now required a name that sounded more mellifluous to a prospective listener. It isn't clear when or how Nietzsche came up with the name 'Peter Gast', but it is generally presumed that it was inspired by their shared appreciation of the music of Mozart, and 'der steinerne Gast' ('the Stone Guest') is, of course, a character in *Don Giovanni*, and *petrus* is the Latin word for 'stone'. Nevertheless, it took a while for Gast to accept the pseudonym, but living in Italy had made him aware of how much trouble the Italians had in pronouncing his Slavic surname. He was also aware that the translation of his Sorbian/Polish family name was 'billy goat,' which did not connote beautiful music. Within a few years, he was not only using his new name on his music, but also in his personal correspondence.

Over the next ten years, Gast spent most of his time in Venice, making periodic trips back home to Annaberg and visits to Dresden, Munich, Berlin and other cities

²⁶ Gotthard B. Schicker, *Köselitz, Weltbürger aus Annaberg: Eine Familien- und Stadtbiographie*, Erzdruck, Marienberg (Erzgebirge), 2018, p. 100.

²⁷ Nietzsche, *Briefwechsel*, *op. cit.*, p. 1212.

²⁸ Schicker, *op. cit.*, p. 104.

²⁹ *Ibid.*, p. 113.

to promote his music. During this period, he was producing a wide range of music, including operas, symphonic and choral works, chamber music and, of course, Lieder. He must have been making contacts with prominent singers of the day, since by the 1890s his songs were appearing on their recital programmes. In 1894 the Leipzig publishing house Hofmeister became aware of his songs, as Gast happily reported to his former Basel professor, Franz Overbeck, on 22 August 1895: ‘the tenor Links [*sic*³⁰] sang one of them last winter in the Leipzig Krystallpalast, in front of an audience of 3000 people, so beautifully that, as he wrote to me and also read in the Leipzig newspapers, he had to repeat it!’³¹ A representative from Hofmeister Verlag witnessed the event and soon thereafter contacted Gast about publishing a full opus number of songs:

I can tell you at least one little thing: namely that I heard from Hofmeister [and was] approached about a deeper edition of the songs op. 1, which I was of course happy to produce. I also agreed to the English text being included, and on this occasion, I was able to get Hofmeister to publish another book of songs, op. 2 (from the publication of 6 song books at once, as I wished, he didn’t want to know anything). In a few weeks, several tenor songs will be published as op. 2.³²

As it turns out, Gast’s wishes prevailed, and he very quickly produced six opus numbers for publication. Opp. 1–5 were advertised for the first time in Hofmeister’s *Monatsbericht* for 1896 and published in January of that year.³³

By the time he received the commission from Hofmeister, it is safe to assume that Gast had a clear sense of which poems he wanted to set to music; indeed, it is entirely possible that many of them had already been composed and simply required organisation into groups. An undated scrap of paper in Gast’s handwriting in the

³⁰ The singer was actually Emil Pinks: cf. ‘Emil Pinks’, *Riemens Grosses Sängerlexikon*, Vol. 4, ed. Karl-Josef Kutsch, K. G. Saur, Munich, 2003, p. 3675.

³¹ Franz Overbeck und Heinrich Köselitz (Peter Gast), *Briefwechsel*, ed. David Marc Hoffmann, Niklaus Peter and Theo Salfinger, de Gruyter, Berlin, 1998, p. 412.

³² *Ibid.*, p. 412.

³³ *Monatsbericht über neue Musikalien, musikalische Schriften und Abbildungen*, 68th Jahrgang, Friedrich Hofmeister, Leipzig, January 1896, p. 406.

Goethe-Schiller archives lists seven opus numbers, along with the titles, names of the poets and, in a few cases, the keys he intended to use.³⁴ Gast eventually provided two more song-collections to Hofmeister and by 1900 all nine opus numbers (41 songs) were being advertised in music-journals. From this point until his death in 1918, Gast's Lieder were included on the concert programmes of some of the finest singers of the era, among them the sopranos Marie Burk-Berger, Emilie Herzog, Johanna Meta-Hieber and Margarethe Stein, the tenors Emil Pinks and Ludwig Wüllner, the baritones Josef Loritz, Karl Scheidemantel and Friedrich Strathmann and the bass-baritone Anton Sisternans, who also gave the first performance of Brahms' *Vier ernste Gesänge*.

The first group of songs in this album, from Op. 2, *Vier Lieder für eine hohe Singstimme mit Pianofortebegleitung*, published in September 1895, reveal some of the lingering influences of Wagner in Gast's compositional style. Shortly after it had been published, a reviewer, Louis Bödecker, gave the opus a generally positive review, despite some of the Wagnerian flourishes: 'In these songs, one can find some unusual traits that captivate, but prevailing among them is a certain ornateness and exaggeration of feeling.'³⁵ No. 1, 'Das bist du!' [1], sets a poem by Kurt Hezel (1865–1921), a lawyer and writer who came from Gast's native Erzgebirge region. Hezel was a well-respected lawyer in Leipzig, and a fervent Wagnerian. He was also an admirer of Nietzsche, and well-acquainted with Nietzsche's inner circle, including Peter Gast. A biography of the famous mathematician, Felix Hausdorff,³⁶ described Hezel as 'musically gifted, highly educated in humanistic and philosophical matters, and [...] a ruthless bon vivant and great lover.'³⁷ Bödecker took some exception to Gast's effusive setting of the text, believing it would likely be overwhelming for a woman's delicate sensibilities.³⁸ Be that as it may, the song is a heartfelt declaration of love and recognition to a woman standing

³⁴ Goethe-Schiller Archives, GSA 102/780, Weimar.

³⁵ Louis Bödecker, 'Peter Gast Vier Lieder für eine Singstimme mit Clavierbegleitung Op 2', *Musikalisches Wochenblatt*, ed. E. W. Fritsch, 28th Year, Leipzig, 1897, p. 163.

³⁶ Hausdorff (1868–1942) eventually became a friend and frequent correspondent of Peter Gast.

³⁷ Werner Stegmaier, *Felix Hausdorff – Gesammelte Werke*, Band VII: 'Philosophisches Werk', Springer, Berlin and Heidelberg, 2011, p. iv.

³⁸ Bödecker, *op. cit.*

before him who was once only a dream. The second song, ‘Tristan musste ohne Wahl’ [2], allows Gast to display his Wagnerian chops. The text, by Heinrich von Veldecke (c. 1140–50–c. 1190),³⁹ comes from his *Eneas Roman*, in which he references the legend of Tristan and Isolde in a brief but significant allusion to the famous courtly lovers. Gast may have found this excerpt while researching mythological legends for one of his early attempts to compose an opera in imitation of Wagner. His setting is in a polonaise-like $\frac{3}{4}$ metre marked *Marziale, sostenuto* (‘martial, sustained’). The piano opens with a fanfare motif that continues throughout the song, growing in intensity as the singer compares his fierce devotion, without the aid of a potion, to that of Tristan for Isolde. No. 3, ‘Lieblich wie ein Maienmorgen’ [3], happens to be the song performed in the Krystallpalast that compelled an encore from the audience. The poem, by Robert Prutz (1816–72), compares the empowering feelings of love to the invigorating effect of the dragon’s blood on Siegfried. At the mention of ‘dragon’s blood’ in the text, Gast releases a flourish of ecstatic, horn-like rhythmic motifs in the accompaniment, reminiscent of Wagner’s hero. No. 4, ‘Abschied’ [4], a setting of another text by Prutz, received a much warmer response from Bödecker: “The last piece is excellently crafted, a calm, thoughtful “Dass im Mai ich scheiden sollte” (Robert Prutz), but the prestissimo prelude with its booming chords has no connection to the song”.⁴⁰

It is true that several songs from Gast’s early collections include preludes and postludes that at first hearing seem to be at odds with the general mood of the text, but he is not content with simple strophic settings without a dramatic context. Like Schumann, Gast was ‘supplying a commentary in the prelude and, particularly, the postlude, of giving final expression to the surplus feeling – in short, as Schumann himself has expressed it, of contributing to a “more highly artistic and more profound kind of song”’.⁴¹ Throughout his songs, Gast liberally uses fermatas (sometimes two in sequence) over rests, to create dramatic pauses before a change of mood in the text or

³⁹ <https://www.britannica.com/biography/Heinrich-von-Veldeke>.

⁴⁰ *Loc. cit.*

⁴¹ Alfred Einstein, *Music in the Romantic Era*, W. W. Norton & Co., New York, 1947, p. 187.

tonality. This application of highly exaggerated effects puts him in the same category as many other late-Romantic composers.

The Op. 4 *Vier Gesänge für Bass-Bariton mit Pianofortebegleitung*, published by Hofmeister in July 1896, were dedicated ‘in highest esteem’ to the bass-baritone Anton Sistermans. The young Dutch singer was particularly well-known for his performances of Lieder and oratorio, and he had already had several works by other composers dedicated to him. The first two songs in Gast’s Op. 4 are settings of poems by Rudolf Baumbach (1840–1905), a popular writer of drinking songs and narrative verse.⁴² The first of these, ‘Zecher-Bibliothek’ [5], sings the praises a ‘tippling’ library where the quintessence of wisdom is found in barrels of wine. No. 2, ‘Lachrimae Christi’ [6], tells the story of a Swabian fiddler in the entourage of Frederick II on his journey through Italy to Naples. Of all the wines he samples along the way, one in Naples is particularly satisfying. The tavern-keeper tells him it is called ‘Tears of Christ’, which leads the fiddler to pray that Christ might also shed tears on his native Swabia. No. 4 from this opus is ‘Wie bist du, meine Königin’ [7], a text more famously set to music by Brahms in 1865. It is difficult to imagine that Gast could have been unfamiliar with Brahms’ setting, but that did not prevent him from setting it himself, and whereas Brahms’ setting is in a dreamy $\frac{3}{8}$ metre marked *Adagio*, Gast chooses a livelier $\frac{6}{8}$ metre marked *Allegro*. The text is a translation by Georg Friedrich Daumer (1800–75) of a poem by the Persian poet Hafiz (1315–90).⁴³ Hafiz’s poems also deal with love, wine and taverns, and the inspiration that results with freedom from all restraint.

Op. 5, *Sechs Lieder für Sopran mit Pianofortebegleitung*, published in October 1896, was dedicated to the Swiss soprano Emilie Herzog (1859–1923), a popular, even revered, coloratura soprano who sang at most of the major opera houses in Europe. She was also an active recitalist and known for including Lieder by young composers on her programmes.⁴⁴ It is not clear exactly when or how Gast came to know her, but he did manage to engage her for a concert in his hometown of Annaberg on

⁴² <https://www.deutsche-biographie.de/pnd118653857.html?language=en>.

⁴³ G. Fr. Daumer, *Hafiz. Eine Sammlung persischer Gedichte*, Bei Hoffmann und Campe, Hamburg, 1846, p. 29.

⁴⁴ Anna Worsch (ed.), *Deutschlands Tonkünstlerinnen*, Stern und Ollendorff, Berlin, 1893, p. 81.

22 October 1896,⁴⁵ which coincided with the publication of these songs. The text for No. 1, 'Liebesflämmchen' [8], by Conrad Ferdinand Meyer (1825–98), appeared in *Deutschen Dichterhalle* in 1876, under the title 'Liebeshelle' ('Love's Radiance'), which he mentions in a letter dated 4 June 1876.⁴⁶ Meyer first gained popularity as a writer of ballads and novels. His early poems were either published in journals like the *Dichterhalle*, or not published at all, but with the publication of his first volume of collected poems in 1882, he was considered an exemplar of 'poetic realism'. This poem, which succinctly depicts a young girl struggling with a spark of growing passion, as well as her annoying mother, captures both the charm and the anxiety of the girl's plight. Gast's setting is in $\frac{3}{4}$, marked *Allegretto*, and in a folk-like binary form. The primary key is D major but shifts to a more pensive D flat major when the young girl contemplates her growing passion. No. 2, 'Ungemint' [9], is a setting of a poem by the writer and journalist, Richard Nordhausen (1868–1941).⁴⁷ He was better known as a writer of stories and novels geared toward a youthful audience, but his poetry also depicted the emotional lives of young people. This poem, which probably appeared in his collection, *Deutsche Lieder*,⁴⁸ heartbreakingly depicts a young girl's unrequited affection for a handsome young man. The music is an unrestrained outpouring of her feelings, with broad, sweeping lines and wide, intervallic leaps that depict the full range of her emotions. No. 3, 'Mutter und Kind' [10], is a poem by the prominent lawyer and judge, Rudolf Heubner (1867–1967). In his later years, he was also a very successful writer, and this poem is likely to have come from one of his earliest publications, *Dichtungen*, published in 1893.⁴⁹ The poem depicts a young mother seeing in the face of her newborn child that of her own late mother. Gast's folk-like musical setting, in $\frac{4}{4}$, is quite sedate and reserved, as if trying not to intrude on the intimate moment between mother and child. The text for No. 4, 'Wiegenlied' [11], is by Franz Bechert (1846–1911), a popular regional poet from Pomerania, which is now part

⁴⁵ Franz Overbeck und Heinrich Köselitz (Peter Gast), *Briefwechsel*, ed. David Marc Hoffmann, Niklaus Peter and Theo Salfinger, de Gruyter, Berlin, 1998, p. 428.

⁴⁶ Stephan Landshutter (ed.), C. F. Meyers *Briefwechsel*, Wallstein Verlag, Göttingen, 2022, p. 23.

⁴⁷ Rudolf Vierhaus (ed.), 'Richard Nordhausen', *Deutsche Biographische Enzyklopädie*, Vol. 7, K. G. Saur, Munich, 2011, pp. 502–3.

⁴⁸ Richard Nordhausen, *Deutsche Lieder. Zeitgedichte*, Jacobsen, Leipzig, 1896.

⁴⁹ *Deutsche Biographische Enzyklopädie*, Vol. 4, pp. 804–5.

of Poland. It was first published in *Erlebtes und Erträumtes*,⁵⁰ which appeared in the same year as this collection of songs. When and how Gast discovered the poem and set it to music is unknown. His setting, in $\frac{6}{4}$, is typical for a lullaby and marked 'Langsam und zögernd' ('Slowly and hesitantly'). In one of his rare directives to the performer, Gast directs the singer to sing 'wie für sich hin' ('as if to oneself'). The dynamics are very soft, and the range is rather low for a soprano, as if to draw out the soothing qualities of the singer's chest voice. 'Magyarisch', [12] the fifth song, is a translation of a Hungarian text by Georg Friedrich Daumer (1800–75). It comes from *Polydora*,⁵¹ his collection of poems from non-German-speaking countries. The title translates as 'Hungarian', and Gast's setting is a lively, energetic czardas ($\downarrow = 132$) in $\frac{2}{4}$ marked 'Muthwillig', which could be translated as 'willful' or 'wanton'. The text depicts a gypsy girl attempting to entice a young man who seems to be ignoring her flirtatious advances. No. 6, 'Trotzköpfchen' ('Little Defiant One') [13], is another text from Daumer's *Polydora*.⁵² It is a translation of an Italian poem from the Italian island of Procida. Here, a young woman is attempting to fend off the unwanted advances of a roguish young man. It is composed in a semi-strophic form and each of the three verses is divided into two parts. The first part is a sardonic description of the young man's various ruses to get the girl's attention, and the second part depicts her forceful and resolute rejections.

Op. 6, *Fünf Lieder für Tenor mit Pianofortebegleitung*, was published in June 1897. The first two songs feature more poems by Robert Prutz. He seems to have been a particular favourite of Gast's, who included five of his poems in the nine published collections. All of them are featured in this album and taken from Prutz's collection *Aus der Heimat* ('From the Homeland'), published in 1858.⁵³ 'Morgengruss', Op. 6, No. 1 [14], is a solemn declaration of love, set in A major and $\frac{4}{4}$ and marked *Andante grave*. The melody is introduced by the piano in majestic, sweeping octaves echoed by the singer's expression of profound contentment, culminating on a sustained A5. No. 2, 'Seliger Tod'

⁵⁰ Franz Bechert, *Erlebtes und Erträumtes*, Thomas und Oppermann, Königsberg im Preussen, 1896, p. 55.

⁵¹ Georg Friedrich Daumer, *Polydora, ein weltpoetisches Liederbuch*, zweiter Band, Literarische Anstalt, Frankfurt am Main, 1855, pp. 136–37.

⁵² *Ibid.*, p. 249.

⁵³ Robert Prutz, *Aus der Heimat*, F. A. Brockhaus, Leipzig, 1858.

[15], opens with a Lisztian barrage of arpeggios in $\frac{2}{4}$ marked *Presto*, followed by the singer's exuberant praise of his lover's 'flaming kisses!'. No. 3, 'Lebenslust' [16], is another poem by Hafiz; it appeared in *Neue Sammlung*,⁵⁴ a collection of new Hafiz translations by Daumer. The title of the poem, which translates as 'Zest for Life', was apparently provided by Gast. He takes further liberties with the original text in the fourth line of the first verse where Hafiz/Daumer refer provocatively to 'Busenhügel' ('breast mounds'). Gast discreetly changes the word to 'Wangenhügel' ('cheek mounds'). He also leaves out a verse that refers to the biblical brothers, Jacob and Esau. No. 5, 'Maienzeit' [17], is a setting of a text by Anton Ohorn (1846–1924), a highly regarded professor of German Literature in Chemnitz, a city close to Gast's birthplace. He and Ohorn may have known each other, although there is no record of it. Ohorn was also a successful poet and writer of books for young people, many of them depicting tales from the ancient Orient or the Wild West. 'Maienzeit' is folk-like in character, written in a $\frac{2}{4}$ metre with a melody that seems inspired by chirping larks, all of it depicting the poet's delight in the hope of spring and awakening love in the month of May.

The songs of Op. 7, *Sechs Lieder für Bass-Bariton mit Pianofortebegleitung*, were published in May 1897. They are dedicated to Arno Reichert (1866–1933), a musician and teacher from Dresden who was a friend and frequent correspondent of Gast throughout his lifetime. The first song, 'Erwartung' [18], is a setting of a poem by Joseph von Eichendorff (1788–1857), one of the most popular German poets of the Romantic era. The lilting $\frac{6}{8}$ metre, marked *Allegretto*, seems to lend an ironic overtone to the poet's description of a beautiful day, despite his longing for an absent lover. The music for Op. 7, No. 4, describes the text for 'Klage' [19] as coming from the 'Altdeutsch' or an 'old German' source; in fact, it is a song-text that appears in the epic poem, *Der Trompeter von Säkkingen*, by Joseph Viktor von Scheffel (1826–86). This work was very popular in the nineteenth century and many composers were attracted to its texts, the young Gustav Mahler among them. This song is sung by the hero, Werner, who describes his difficulties travelling the countryside since being banished from his home. The piano

⁵⁴ Georg Friedrich Daumer, *Hafiz: Neue Sammlung*, Bauer & Raspe, Nuremberg, 1852, pp. 79–80.

prelude is reminiscent of a sentimental parlour-song, reflecting the hero's effort to gain some sympathy from the bystanders. The song itself is in a modified strophic form, with each of the three verses growing in emotion and tugging at the heartstrings of his listeners. No. 5, 'Heimkehr' [20], by Kurt von Zelau (1847–1929), is another somewhat ironic setting of a poem that describes a man who apparently went on a pilgrimage after being abandoned by his bride. For the most part, the accompaniment and the vocal line are bright and expansive, except in a brief aside when the source of his sorrow is revealed. It isn't clear to the listener whether the man has found true inner peace, or whether he drowns his sorrows in drink. In spite of his bright and boisterous singing, a profound sadness still lingers over him.

Op. 8, *Sechs Lieder für Sopran mit Pianofortebegleitung*, published by Hofmeister in August 1900, bears no dedication, although since Gast dedicated his Op. 5 songs to the soprano Emilie Herzog (1859–1923), who was well-known for her recital performances, it is possible that he had her voice in mind as he composed these songs. More probably, though, he was in a pitched fever of concentrated Lied composition by this time and didn't have any particular singer in mind. The first song, a setting of a poem by Anna Klie (1858–1913), a near-contemporary of the composer, is entitled 'Er hat mich grüssen lassen' [21] ('He sent me his greetings'). The tone of the poem is similar to Schumann's 'Ich kann's nicht fassen, nicht glauben', the third song from his *Frauenliebe und Leben*. Klie's poem depicts the effusive joy of a young woman upon receiving word that her beloved has sent her his greetings. It isn't clear whether the young man's feelings are as deep as the young lady's, but his greeting is enough to stimulate an exuberant outburst of joyful optimism. Gast's setting is in $\frac{2}{2}$, with a tempo marking of $\text{♩} = 92$. He chooses the bright key of B major, and the performance markings are 'Lebhaft, voll jubel' ('Lively, full of jubilation'). The syncopated accompaniment, which Gast sustains throughout, depicts her feelings of excitement and anticipation. The word 'grüssen' ('greet') receives particular attention from the composer each time it is repeated, as if the singer cannot believe her good fortune. Throughout the song, the tempo continues to accelerate as she revels in the possible meaning of the young man's greeting, culminating near the end of the song in a particularly ecstatic sustained B6. The second song, 'War ein holder

Maid' [22], is a setting of a loose translation of a poem attributed to Robert Burns (1759–96). Burns' poems, dating back to the dawn of the Romantic era, were extremely popular in Germany; his poetry captured the spirit of the age, and composers continued setting it in various translations throughout the nineteenth century and beyond. The poem is about a young woman's lover who has been called to war. Gast's fiercely dotted rhythms in the accompaniment depict the threat and the onslaught of war, as well as his heroic service, sustained in the most fearful moments by the dream of returning to his beloved. No. 3, 'Ein Vöglein singt im Wald' [23], is a setting of another female author, Anna Ritter (1865–1921).⁵⁵ Ritter's poem is folk-like in style, using nature imagery to express human feelings, in this case, that of a broken-hearted woman who cannot find consolation in the natural beauty that surrounds her. Gast's setting begins in $\frac{3}{4}$, and a melancholy A minor. But as the woman's resentment grows, the lilting metre changes to a slow ('Sehr langsam') and embittered $\frac{4}{4}$, with the accompaniment doubling the singer's growing sorrow. The fourth song, 'Meeresleuchten' [24], is a beautiful and evocative depiction of Venus emerging from the sea. The poem, by Friedrich Hebbel (1813–63), appeared in his collection *Vermischte Gedichte*.⁵⁶ The juxtaposition of the spiritual and the sensual is a common feature in Hebbel's poetry and this text is no exception. The performance marking is 'Feierlich langsam' ('Solemnly slow'), and Gast selects a stately and majestic $\frac{4}{4}$ to illustrate the goddess's appearance. His atmospheric use of the piano perfectly captures the rich and vivid imagery of the text, particularly at the climactic phrase 'feuchten Element' ('moist element'), where the singer's voice is suspended in a sustained high tessitura, while the low octaves in the piano evoke an image of the deep, cool mirror of the sea that reflects the radiant image of the sublime goddess. No. 5, 'Der Traum' [25], is a setting of a popular poem by Ludwig Uhland (1787–1862) from a volume of his *Balladen und Romanzen*. It depicts the tragic romance of two young lovers separated for unexplained reasons, each dying in remote isolation, never knowing the fate of the beloved. Gast sets the poem in a 'dreamy' $\frac{4}{4}$ marked *Andante*. The key is D minor, and

⁵⁵ 'Anna Ritter' in *Deutsche Biographische Enzyklopädie*, Vol. 8, p. 441.

⁵⁶ Friedrich Hebbel, *Vermischte Gedichte*, J.G. Cotta'scher Verlag, Stuttgart and Tübingen: 1845, pp. 130–31.

the musical setting is simple and folk-like. Gast relies on a flight of ascending arpeggios early in the accompaniment to depict the exuberant joy of young love. When the text abruptly turns to the lovers' present-day separation, the arpeggios cascade downwards, as if to depict the depths of their sorrow. The vocal range throughout is rather low for a soprano, barely spanning the first octave of the voice. The final phrase, which depicts her lover buried deep in a tower vault, demands a sustained low A4. The final song, 'Torenlid' [26], is a setting of another poem by Robert Prutz. The first line (in quotations) is an aphorism attributed to Heinrich Heine. The phrase 'Ein Tor ist immer willig, wenn eine Törlin will!' ('A fool is always willing when a foolish woman wishes it!'), appears at the end of Heine's poem 'Sei mir gegrüsst, du grosse, Geheimnisvolle Stadt', from his collection *Die Heimkehr* (1823–24). Prutz's use of the phrase seems to be a response to Heine's lament that his foolish beloved was allowed to abandon the city gates. His poem celebrates the love of a 'foolish' woman who finds a fool to reciprocate her feelings. Gast gives the song a bright, cheerful, and nostalgic setting, as if remembering an incident from his own foolish youth.

Gast's Op. 9, *Fünf Lieder für Tenor mit Pianofortebegleitung*, was published by Hofmeister in 1909. The first song in the opus is 'Meine allerschönsten Lieder' [27]. The text is by the Polish poet, Adam Asnyk (1838–97), one of the most important Polish writers of his time. Published in 1872 in the original Polish, the poem later appeared in a German translation by Ladislaus Gumplowicz.⁵⁷ Gast chose to change some of the translated text in a few of the verses but does not alter the general meaning of the poem. The song describes the poet's encounter with a beautiful girl whose rosy lips inspired all his most beautiful songs. It is written in $\frac{2}{4}$ and marked *Allegro moderato*. After a brief, lilting prelude for the piano in G sharp minor, the voice enters in A flat major. The vocal line is marked by long, expressive phrases that grow in length and intensity as the singer enumerates the many inspiring charms of his beloved, culminating at her 'rosy lips'. The second song, 'Wanderlied' [28], is a setting of a poem by Wilhelm Müller (1794–1827), better known as the poet for Schubert's *Die schöne Müllerin*. The text for 'Wanderlied'

⁵⁷ Adam Asnyk, *Adam Asnyks ausgewählte Lieder (Deutsch von Ladislaus Gumplowicz)*, Carl Konegen, Vienna, 1887, p. 108.

appears in the same collection of poems⁵⁸ as the Schubert cycle, in a section referred to as 'Reiselieder' ('Travel Songs'). The original title was 'Auszug' ('Departure') and it appears in a sub-section called *Wanderlieder eines rheinischen Handwerksburschen* ('Wandering Songs of a Rhineland Journeyman'). The song is composed in $\frac{4}{8}$ marked *Frisch* ('Fresh') in a lively tempo of $\text{♩} = 100$. The accompaniment is punctuated by a syncopated chordal pattern urging the singer forward on his journey, while the high-lying vocal line is marked by an exuberant $\text{♩} - \text{♩}$ dotted pattern that resembles lighthearted exclamations. The third song in the collection, 'Gondoliera' [29], is the setting of a text by Emanuel von Geibel (1815–84),⁵⁹ a German translation of a poem by Thomas Moore (1779–1852), entitled 'Oh, come to me when daylight sets',⁶⁰ Moore was an important figure in the nineteenth-century Romantic movement, and his collection of Irish *National Airs*, which evoked nostalgia and national pride, resonated deeply during the Romantic era. Geibel's translations were set to music by nearly all the German Lieder composers of the era and were very popular with singers and the public. After living for many years in Venice, Gast must have had a special attraction to this text. His setting is in C major and $\frac{4}{4}$, and marked *Allegretto brioso* ('Moderately fast and spirited'). The sweeping triplet-patterns in the piano accompaniment depict the movement of the water beneath a gondola, and the vocal line is marked by numerous wide intervallic leaps, as if vigorously calling out to a sweetheart in her balcony high above the canal. The final song on this album, 'Liebesschwur' [30], is the fifth song of Op. 9, and another setting of a translation of a poem by Robert Burns. The original poem, 'O Lay Thy Loof in Mine, Lass', seems to have first been published in 1799, three years after the poet's death, in Volume IV of George Thomson's *Select Collection of Original Scottish Airs for the Voice*.⁶¹ The German adaptation by Adolf Laun first appeared in 1869⁶² and again in a collection edited by

⁵⁸ Wilhelm Müller, *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten*, Gerhard Fleischer the Younger, Leipzig, 1821, pp. 70–71.

⁵⁹ Emanuel Geibel, *Jugendgedichte*, J. G. Cotta, Stuttgart, 1883, pp. 62–63.

⁶⁰ Thomas Moore, *National Airs*, Vol. I, J. Power, London, 1818.

⁶¹ George Thomson (ed.), *Select Collection of Original Scottish Airs for the Voice*, Vol. 4. George Thomson, Edinburgh, 1805.

⁶² Robert Burns, *Lieder und Balladen. Deutsch von Adolf Jaun*, Robert Oppenheim, Berlin, 1869, pp. 55–56.

Wilhelmine Prinzhorn.⁶³ It is difficult to know which source Gast used, but he chose to edit the poem slightly for his musical setting. In the original Jaun translation of the first verse, the second line is a repetition of the first. Here, Gast substitutes a line of his own, 'schau mir in's Aug' mit festem Blick' ('Look me in the eye with a steady gaze'), which increases the intensity of the moment and the declaration of love between the two lovers. Gast's setting is $\frac{4}{4}$ ($\downarrow = 92$) is equally intense. It is marked, 'Marziale', with a melody that is firm and rhythmic, making it a commanding declaration of love.

On 3 January 1889, Nietzsche suffered a mental breakdown in Turin. Gast and Nietzsche's other friends banded together to have him transferred to a psychiatric clinic in Basel. He was eventually moved to his mother's home in Naumburg (to the south-west of Leipzig), where she cared for him until the end of her life. During this process, Gast and Franz Overbeck contemplated what to do with Nietzsche's unpublished writings. In February, they ordered a fifty-copy private edition of *Nietzsche contra Wagner* to raise money for his care. The publisher secretly printed one hundred, all of which sold out quickly. Tragically, the moment of his mental collapse coincided with a major resurgence of interest in Nietzsche's writings. Before these occurrences, Nietzsche's younger sister had married Bernard Förster, an ardent anti-Semite and German nationalist, and together they moved to Paraguay to establish the colony of 'Nueva Germania.' The colony proved a failure and Förster killed himself, stranding his wife in the jungles of Paraguay. In 1893 Elizabeth returned to Naumburg to help her mother with Nietzsche's care. Aware that her brother's works were generating a substantial income for the family, she attempted to take control of their publication. She dismissed Franz Overbeck, but Gast, being the only person who could decipher Nietzsche's scribbles, was persuaded to stay. Although he was suspicious of her intentions and had attempted to leave as well, Nietzsche's friends insisted that he had to remain and protect Nietzsche's legacy. Nietzsche had long been aware of his sister's anti-Semitism and made his disapproval clear in a letter to her after her marriage.⁶⁴ It did not take her long to begin editing her brother's writing to reflect her own ideological agenda. Gast desperately resisted her efforts, but finally gave up

⁶³ Wilhelmine Prinzhorn (ed.), *Lieder und Balladen Robert Burns*, Otto Hendel Verlag, Halle a. d. Saale, 1896, p. 143.

⁶⁴ Nietzsche, *Briefwechsel*, *op. cit.*, pp. 148–49.

after ten stressful years. Unleashed and left to her own devices, Elizabeth published her own 'editions' of her brother's work, which eventually caught the attention of the rising Nazi party. They came to believe that Nietzsche's 'Übermensch' was synonymous with their Aryan ideal and, of course, she persuaded them that her dead brother had been a committed anti-Semite. At the end of World War II Nietzsche's writings, as now understood by the victorious Allies, were considered anathema. The Nietzsche Archive in Weimar was officially closed by the occupying Soviet Military Administration in 1945.⁶⁵ His papers, and those of anyone associated with him, including Peter Gast, were locked away. As late as 1995, a prominent member of the East German Communist party still insisted that Nietzsche's legacy 'was a giant rubbish bin!'.⁶⁶ Performance of Gast's music, even in his hometown, was forbidden. The names of his prominent ancestors were removed from street signs and monuments in Annaberg. After the fall of the Berlin Wall and the reunification of Germany in 1989, Gast's hometown of Annaberg, like many others in the former East Germany, has gradually rehabilitated the Köselitz family name and restored the monuments and street signs that honoured them in the previous century. Peter Gast's music has been heard again in concerts, the city theatre has produced one of his operas and there is now a 'Peter-Gast-Strasse' found near the centre of town.

Robert Bryant Dundas is an Associate Professor of Voice at Florida International University in Miami, where he also directs the FIU Opera Theater. Before to his appointment at FIU, he was a professional tenor soloist and operatic stage-director, working primarily in Germany. He held engagements in Annaberg, Flensburg, Freiberg and Saarbrücken, and made guest appearances in the Czech Republic, Denmark and Switzerland. He has sung more than 40 operatic roles, including Almaviva (Il barbiere di Siviglia), Tamino (Die Zauberflöte), Don Ottavio (Don Giovanni), Don Jose (Carmen) and Nemorino (Lelisir d'amore). He has also directed more than 50 operas, including productions at festivals in Europe and the United States. As a concert soloist, he made numerous appearances in Germany singing the Evangelist and tenor solos in the Bach Passions. He has also appeared with the Bel Canto Society of Cape Cod, the Monomy Chamber Music Series, the Miami Master Chorale, the

⁶⁵ Rodden, *op. cit.*, p. 7.

⁶⁶ *Ibid.*, p. 14.

Monadnock Chorus and Orchestra, the Imperial Symphony (also in Florida) and the Miami Bach Society. He was the tenor soloist in a rare concert performance of Stravinsky's Les Noces conducted by Robert Craft. Many of his former students are now actively engaged as professional singers in the United States, Germany and Spain, and others hold academic appointments at universities across the United States. He discovered the music of Peter Gast during his engagement at the Winterstein Theater in the Peter Gast's hometown of Annaberg.

Praised for her 'perfectly spun, silvery soprano' and 'brilliant, crystalline top', the Mexican-American soprano **Elena Galván** has gained recognition as a soprano with 'deft timing and repartee of a natural comedienne' with a 'bubbly personality and wicked sense [of] fun'. She recently made her house debut at Syracuse Opera and Tri-Cities Opera as Susanna in *Le nozze di Figaro*, a role she performed at Hawaii Opera Theatre and Florida Grand Opera. She made her house debut with Opera Parallèle in June 2024, as Miss Lightfoot in the West Coast (USA) premiere of *Fellow Travelers* by Gregory Spears. Her other roles include Adele (*Die Fledermaus*), Gretel (*Hänsel und Gretel*), Norina (*Don Pasquale*), Oscar (*Un ballo in maschera*) and Lauretta (*Gianni Schicchi*) with various US companies, among them Opera San José, Florida Grand Opera and Opera Ithaca. In addition, she has taken part in prestigious young-artist programmes at Des Moines Metro Opera, Opera Saratoga, Virginia Opera, Opera Santa Barbara and Kentucky Opera. On the concert stage, she has performed Mahler's Fourth Symphony with the Oakland Symphony, the world premiere of Jorge Martín's *Cuban in Vermont* with the Nu Deco Ensemble in Miami and Handel's *Messiah* with the Cayuga Chamber Orchestra, the Binghamton Downtown Singers and the Arts at Grace Series. She also joined Out of the Box Opera for a 'Diva Cage Match'. She holds degrees in Vocal Performance from Ithaca College and the San Francisco Conservatory of Music.



The Uruguayan tenor **Martín Nusspaumer**, a graduate of the ‘Young Artist’ programme of Florida Grand Opera, has been praised in the press for ‘his stunning control of diction, intonation, phrasing, and deeply emotional delivery’ and singing that ‘was excellent throughout, virile and showcasing a heroic tenor with clarion top notes’. He has been a soloist with the Miami Symphony, the Charleston Symphony, the Presidential Symphony Orchestra in Ankara, the Odesa Philharmonic, the Philharmonic of Montevideo and the Istanbul Symphony Orchestra, among other such ensembles. He has sung leading roles in *La bohème*, *La traviata*, *Lucia di Lammermoor*, *Madama Butterfly*, *Carmen*, *Luisa Fernanda*, *Eugene Onegin*, *La battaglia di Legnano* (Verdi), *Don Giovanni*, *Thaïs*, *Nabucco*, *Falstaff* and *Lelisir d’amore*, with companies such as Florida Grand Opera, Sarasota Opera, Vero Beach Opera, Teatro Campoamor in Oviedo, ABAO (Bilbao), Teatro de la Zarzuela in Madrid and Teatro Solis and SODRE, both in Uruguay. He recently appeared as Leonardo in a new production of *Cecilia Valdés* (by the Cuban composer Gonzalo Roig) at the Teatro de la Zarzuela, and he returned to Teatro Campoamor, Oviedo, Spain, as Prince Sergio in *Katiuska* (by the Basque-born Pablo Sorazábal). More recently, he appeared as Rodolfo in *La bohème* with the Vero Beach Opera and as Edgardo in *Lucia di Lammermoor* with Miami Lyric Opera.



Described by *Opera News* as having a ‘resonant bass-baritone’ and being ‘a performer to watch for on the operatic horizon’, **Phillip Lopez** has performed in a wide variety of operatic repertoire since his graduation from Yale University in 2021. Important roles include Don Bartolo in *Il barbiere di Siviglia* with Opera Louisiana, Don Parmenione in *Loccasione fa il Ladro* (Rossini) with Opera Southwest, Geronimo in a Spanish-language version of *Il matrimonio segreto* (Cimarosa) with Florida Grand Opera, Father in Kamala Sankaram’s *Thumbprint* with Chautauqua Opera, Angelotti in *Tosca* with Florida Grand Opera and Opera Colorado and Zuniga in *Carmen* with Opera Colorado.



Photograph: Brett Beiner

The pianist **Paul Schwartz** has performed more than 800 recitals in the United States, Canada and South America. He has collaborated with such luminaries as Janet Bookspan, Brad Garner, Alex Klein, Burt Lucarelli, Robert McDonald, Fred Mills, Luciano Pavarotti, Joseph Seiger, Mordecai Shehori, Patrick Sheridan and Gail Williams. He also served as a rehearsal pianist for the Mostly Mozart Festival (NY) for two seasons under the batons of Sir Colin Davis, Gerard Schwartz and Vladimir Spivakov, and worked with such artists as Sheri Greenawald, Steven Isserlis, Angelika Kirchschrager, Mark Oswald and Bo Skovhus. In 2007 he collaborated with Thomas Stacy, the late cor anglais of the New York Philharmonic, on a recording for Cala Records, the *American Record Guide* describing his playing as ‘immaculate’.



Following a move to south Florida, where he joined the faculty of the University of Miami Frost School of Music, he became a sought-after collaborative pianist for both faculty and students. He has also established himself as a respected collaborator with visiting professional artists and ensembles, including Joe Alessi, John Corigliano, Trudy Kane, Richard King and Massimo LaRosa (both members of the Cleveland Symphony Orchestra), Craig Morris, Gerry Pagano, Robert Porco, Helmuth Rilling, Seraphic Fire, Michael Tilson Thomas and Richard Todd. He holds Bachelor's and Master's degrees in Piano Performance from the Manhattan School of Music.

Text and Translations

Vier Lieder für eine hohe Singstimme mit Pianofortebegleitung, Op. 2

1 No. 1, Das bist du!

Kurt Hezel

Nie sah ich dich und wusst' es doch,
wie deine Locke wallt;
nie hört' ich dich und wusst' es doch,
wie deine Stimme schallt,
wie dir im Auge hin und her
die hellen Sterne gehn
und an der Wimper feucht und schwer
noch hellere Thränen stehn.

Ich kannte deines Lächelns Huld,
den Blick, der Zürnen schien,
den Blick, als wär' mir Liebesschuld
von dir schon längst verziehn;
ich kannte deine weisse Hand,
die Zauberin der Ruh':
und all das eh' ich vor dir stand
und sagte: Das bist du!

2 No. 2, Tristan musste ohne Wahl

Heinrich von Veldeke

Tristan musste ohne Wahl
dienen seiner Königinne,
weil es ihm das Gift befahl
mehr als wie die Kraft der Minne.

Four Songs for High Voice and Pianoforte Accompaniment, Op. 2

It is you!

*I never saw you and yet I knew
how your curls flowed.
I never heard you and yet I knew
how your voice resounds.
How in your eyes, to and fro,
the bright stars roam,
and wet and heavy on your lashes,
still brighter tears appear.*

*I knew the grace of your smile,
the glance that seemed to chide,
the look, as if my debt of love
had long since been forgiven.
I knew your white hand,
the sorceress of repose:
all this before I stood before you
and said: 'It is you!'*

Tristan had no choice

*Tristan had no choice
in serving his queen,
because it was poison that commanded him,
more than the power of love.*

Drum Geliebte, wisse Dank mir,
dass solchen Liebestrank
nie ich nahm und doch
dich minne mehr als er.

Und kann es sein, holde Rose,
makellose, lass mich werden dein
und sei du mein!

3] No. 3, Lieblich wie ein Maienmorgen
Robert Prutz

Lieblich wie ein Maienmorgen
lacht der Liebsten Angensicht;
flieht, o fliehet, düstre Sorgen,
meine Seele kennt euch nicht!

Wie die Blume nach der Sonne
ihren Kelch gerichtet hält,
also bist du meine Wonne,
bist mein Alles, meine Welt!

Aller Gram ist abgeschüttelt,
aller Kummer ist verbannt:
rüttlet nur, ihr Sorgen, rüttlet!
Lächelnd hält mein Herz euch Stand!

Wie in rothem Drachenblute
einst Jung-Siegfried sich gestählt,
also hat mit neuem Muthe
hohe Liebe mich beseelt!

*Therefore, beloved, be grateful
that such a love potion
I never took and yet
love you more than he.*

*And if it be, dear flawless rose,
let me be yours
and you be mine!*

Lovely as a May morning

*Lovely as a morning in May,
laugh the eyes of the beloved.
Flee, oh flee, gloomy sorrows,
my soul knows you not!*

*As a flower holds her chalice
high towards the sun,
so are you my delight,
my everything, my world!*

*All grief is shaken off,
all troubles are banished:
shake off, you worries, shake off!
Smiling, my heart withstands you!*

*How once with red dragon's blood
young Siegfried steeled himself,
So, with renewed courage,
High love animates me!*

4] No. 4, Abschied

Robert Prutz

Dass im Mai ich scheiden sollte,
machte einst das Herz mir schwer,
ach ich klagte, ach ich grollte:
wenn es nur nicht Frühling wär'!

Und jetzt färbt der Wald sich gelber,
herbstlich trauern Thal und Fluss
und in Trauern steh' ich selber,
dass im Herbst ich scheiden muss.

Herbst und Frühling, zwischen beiden
schwankt mein Herz in bangem Leid,
und ich merke schon:
zum Scheiden gibt es nie gelegne Zeit.

**Vier Gesänge für Bass-Bariton
mit Pianofortebegleitung, Op. 4**

5] No. 1, Zecher-Bibliothek

Rudolf Baumbach

Die schönste aller Bücherei'n
liegt im Gold'nen Sterne.
Scheint weder Mond noch Sonne drein,
nur Wachslicht und Laterne.

Der Bücher Einband ist von Holz,
sechs Reifen hat ein jeder,
der Bibliothekare stolz
trägt einen Schurz von Leder.

Parting

*That in May I should depart,
once made my heart heavy.
Oh, I lamented; oh, I groaned:
If only it weren't spring!*

*And now the forest turns more golden,
Valley and river mourn in autumn's hue,
And I too stand mournfully,
That in autumn, I must depart.*

*Autumn and spring, between the two
my heart trembles in anxious sorrow,
and only then do I realise:
there is never a good time to part.*

**Four Songs for Bass-Baritone with Pianoforte
Accompaniment, Op. 4**

The Tippler's Library

*The most beautiful of all libraries
lies in the Golden Star.
Neither moon nor sun shines upon it,
only candlelight and lantern.*

*The books' covers are made of wood,
each bound by six hoops.
The librarian proudly wears
an apron made of leather.*

Es hält der Weisheit Quintessenz
das kleinste Fass umschlossen.
Der dieses Lied gesungen, kennt's,
hat's mit Verstand genossen.

Er trinkt sich wahrheitsdurstig satt
an seinem gold'nen Borne
und wenn er's ausgelesen hat,
begänn' er's gern von vorne.

[6] No. 2, Lachrimae Christi
Rudolf Baumbach

Es war in alten Zeiten
ein schwäbischer Fiedelmann,
der kräftig strich die Saiten
und lustige Mären spann.

Mit Friederich, dem Andern,
in's Wälschland zog er ein
und kostete im Wandern
von einem jeden Wein.

Und als auf seinem Zuge
er nach Neapel kam,
quoll ihm aus ird'nem Kruge
ein Tropfen wundersam.

Er trank mit durst'gem Munde
und rief den Wirth herbei:
„Viellieber, gebt mir Kunde,
Was für ein Wein das sei!

*The essence of wisdom is held
within the smallest barrel.
Whoever has sung this song knows it,
has savoured it with understanding.*

*He drinks his fill truth-thirstily
from its golden source,
and when he has finished reading it,
he'd gladly begin from the start again.*

Tears of Christ

*In ancient times there was
a Swabian fiddler,
who stroked the strings with vigour
and spun merry tales.*

*With Friederich, the Other One,
to Italy he made his way,
and sampled while wandering,
wine from every vine.*

*And when on his journey
he came to Naples,
A drop of wondrous wine
gushed from an earthen jug.*

*He drank thirstily
and called the innkeeper:
'Kind sir, tell me,
what kind of wine is this?*

Er rinnt mir altem Knaben
wie Feuer durch's Gebein!
Von allen Gottesgaben
muss das die beste sein!“

Der dicke Kellermeister
gab ihm die Auskunft gern:
„Lacrymae Christi“ heist er,
den Tränen sind's des Herrn.“

Da überkam ein Trauern
den fremden Fiedelmann;
er dachte an den sauern,
der in der Heimat rann,

Und betend sank er nieder,
den Blick empor gewandt:
„Herr, weinst Du einmal wieder,
so wein' in Schwabenland!“

7 No. 4, **Wie bist du, meine Königin**
Georg Friedrich Daumer, nach Hafis

Wie bist du, meine Königin,
durch sanfte Güte wonnevoll!
Du lächle nur Lenzlüfte wehn
durch mein Gemüthe wonnevoll!

Frisch aufgeblühter Rose Glanz
vergleich' ich ihn dem deinigen?
Ach, über Alles, was da blüht,
ist deine Blüthe wonnevoll!

*It runs like fire
through an old man's bones!
Of all God's gifts
this must be the best one!*

*The stout cellarmaster
gladly gave him the answer:
'It's called "Tears of Christ,"
they are the tears of the Lord.'*

*Then a sorrowful expression
overcame the foreign fiddler;
he thought of the bitter wine
that flowed in his homeland.*

*Prayerfully, he sank to his knees,
And turned his gaze upward:
'Lord, if You ever weep again,
then weep in Swabia!'*

How blissful you are, my queen

*How blissful, my queen, you are,
because of your gentle kindness!
You need only smile, and the scent of spring
wafts blissfully through my soul.*

*The lustre of a freshly blossomed rose,
should I compare it to yours?
Ah, more than all that blooms,
blissful is your bloom!*

Durch todte Wüsten wandle hin:
und grüne Matten breiten sich,
ob ungeheure Schwüle dort
ohn' Ende brüte, wonnevoll!

Lass mich vergehn in deinem Arm!
Es ist in ihm ja selbst der Tod,
ob auch die herbste Todesqual
die Brust durchwüthe, wonnevoll!

Es ist ja selbst der Tod in deinem Arme
wonnevoll!

**Sechs Lieder für Sopran
mit Pianofortebegleitung, Op. 5**

[8] No. 1, Liebesflämmchen
Conrad Ferdinand Meyer

Die Mutter mahnt mich abends:
„Trag' Sorg' zur Ampel, Kind!
Jüngst träumte mir von Feuer,
auch weht ein wilder Wind“.
Das Flämmchen auf der Ampel,
ich löscht' es mit Bedacht;
das Licht in meinem Herzen
brennt durch die ganze Nacht.

Die Mutter ruft mich morgens:
„Kind, hebe dich! 's ist Tag!“
Sie pocht on meine Thüre
dreimal mit hartem Schlag
und meint, sie habe grausam
Mich aus dem Schlaf geschreckt,

*Wander through dead wastelands,
and green meadows will proliferate,
even if a fearful sultriness there
broods endlessly, blissful!*

*Let me die in your arms!
For in them lies even death itself,
even the most bitter deathly agony,
Ravaging through my bosom, blissful!*

It is indeed death itself in your arms, blissful!

**Six Songs for Soprano with Pianoforte
Accompaniment, Op. 5**
Love's little Flame

*Mother reminds me in the evening:
'Be careful with the lamp, child!
I recently dreamed of fire,
and a wild wind was blowing'.
The little flame in the lamp,
I extinguish it with care;
the light in my heart
burns the entire night.*

*Mother calls me in the morning:
'Child, get up! It's day!'
She knocks on my door
three times with hard pounding
and thinks that she has cruelly
frightened me awake,*

das Licht in meinem Herzen
hat längst mich aufgeweckt.

9 No. 2, Ungemint
Richard Nordhausen

So hell seine Augen,
so treu sein Gesicht,
ich lieb ihn von Herzen,
doch weiss er's nicht.

Und ob mir vor Leide
das Herze bricht,
er geht vorüber
und achtet es nicht.

Und wenn mein Geliebter
die Andre freit,
dann trag' ich beim Tanze
ein schwarze Kleid.

Da fragt mich mein Liebster,
wenn er mich findt:
„Wer ist dir gestorben,
du blondes Kind?“

Und das Haupt senk' ich zitternd
Und werde so rot:
Mein Glück ist gestorben,
mein Herz, das ist todt!“

*but the light in my heart
had long since awakened me.*

Unrequited

*So bright are his eyes,
So true is his face,
I love him with all my heart,
but he does not know it.*

*And though my heart
breaks with sorrow,
he passes by
and does not notice.*

*And if my beloved
courts another,
I'll wear a black dress
to the dance.*

*If my beloved asks
when he sees me:
'Who has died,
my fair-haired child?'*

*I will lower my head, trembling,
and blushing so red:
'My happiness has died;
my heart, it is dead!'*

10 No. 3, Mutter und Kind

Rudolf Heubner

Die klare Morgensonne
schon durch den Vorhang lacht:
Da ist ein frohes Wesen
Zum Lichte aufgewacht.

„O meine liebe Mutter,
ich hab' geträumt von dir:
du hattest goldne Schwingen
und neigtest dich mir.

Du warst so gut, so heiter,
umglänzt von hellem Schein,
dann aber flogst du aufwärts
und liessest mich allein.

Nun halt' ich dich umschlungen;
o höre auf mein Flehn:
du darfst, o liebe Mutter
nicht wieder von mir gehn!“

11 No. 4, Wiegenlied

Franz Bechert

Mein süßes Kind, schlaf ein geschwind
hast heut genug gewacht,
genug gewacht, genug gelagt,
nun schliest die Äuglein sacht!

Mein süßes Kind, ruhst weich und lind
an treuer Mutterbrust:

Mother and Child

*The clear morning sun
Already smiles through the curtain:
there is a joyful being
who has awoken to the light.*

*'Oh my dear mother,
I dreamed of you:
You had golden wings
And you leaned over me.*

*You were so good, so cheerful,
surrounded by bright light,
but then you flew upwards
and left me alone.*

*Now I hold you in an embrace;
o listen to my plea:
you must not, o dear mother,
ever leave me again!"*

Lullaby

*My sweet child, go to sleep quickly,
you've stayed awake enough today,
enough awake, enough complained,
now gently close your little eyes!*

*My sweet child, rest soft and mild
on your faithful mother's breast:*

noch weiss dein Herz von keinem Schmerz,
weiss nur von lauter Lust.

Mein süsßes Kind, nun schlaf geschwind,
thu zu die Äugelein!
In dunkler Nacht voll Liebe wacht
am Bett die Mutter dein.

12 No. 5, Magyarisch
Georg Friedrich Daumer

Du bist mir ein saub'rer Bursche du!
Gar keiner bist du, das sag' ich dir!
Nich einen Kuss, du feiges Herz,
nicht einen einzigen giebst du mir!

Du meinst vielleicht,
ich könne das nicht wiedergeben,
was man giebt?
Du meinst vielleicht, ich werde den
Nicht wiederlieben, der mich liebt?

Herz gegen Herz ein guter Kauf:
Da tausch' ich ohne Widerstreit,
bin jeder heissen Liebeshuld
zu doppelt heissem Dank bereit.

13 No. 6, Trotzköpfchen
Georg Friedrich Daumer

Einen Liebsten hab' ich
und mit ihm viel Pein.
Ihn von hinnen jag' ich,

*for your heart knows no pain,
it knows only pure joy.*

*My sweet child, now go to sleep quickly,
close your little eyes!
In the dark night, full of love,
your mother watches at your bedside.*

Hungarian

*You're quite a fine fellow, you are!
You're not one at all, I'm telling you!
Not a kiss, you cowardly heart,
not a single one do you give to me!*

*You may think perhaps,
I cannot return
what has been given?
You may think perhaps, I would not
love again the one who loves me?*

*Heart for heart, a good bargain:
I exchange without resistance,
for every ardent love tribute, I am ready
to return twice as many with ardent thanks.*

Little Defiant One

*I have a sweetheart,
and with him much pain.
I chase him away,*

ob er noch so fein.
Fort, du Schelmgesicht!
Fort von hier!
Ich will und mag dich nicht!

Und so hoff' ich endlich
seiner loszusein: aber sieh!
Da tritt er leise wieder ein!
Fort, du Schelmgesicht!
Fort von hier!
Ich will und mag dich nicht!

Um Vergebung fleht er,
doch ich sage: Nein!
Schon nach einem Stündchen
kann ich nicht verzeihn.
Fort, du Schelmgesicht!
Fort von hier!
Ich will und mag dich nicht!

**Fünf Lieder für Tenor
mit Pianofortebegleitung, Op. 6**

[14] No. 1, Morgengruss
Robert Prutz

Mit Rosen hast du mich geweckt,
da ich versenkt in Schlummer lag,
o du mit Rosen überdeckt,
du selbst ein blühender Sommertag!

Nun wie der Rose Düften zieht
Durch die entzückten Sinne mir,

*no matter how fine he may be.
Away, you rogue's face!
Away from here!
I do not want you, and I do not like you!*

*And so I hope to finally
To be rid of him: but look!
He enters quietly again!
Away, you rascal face!
Away from here!
I do not want and do not like you!*

*He begs forgiveness,
but I say no!
After only an hour
I cannot forgive.
Away, you rascal face!
Away from here!
I do not want and do not like you!*

**Five Songs for Tenor with Piano
Accompaniment, Op. 6**
Morning Greeting

*With roses you have awakened me,
as I lay submerged in slumber,
oh, you, covered with roses, are
yourself, a blossoming summer day!*

*Now, as the scent of roses wafts
through my delighted senses,*

so send' ich, Liebste, dieses Lied:
es kommt von dir, es strebt zu dir!

15 No. 2, Seliger Tod

Robert Prutz

Nimmer ob in tausend Weisen,
nimmer, Liebste, kann ich enden,
diese Seligkeit zu preisen,
die mir deine Küsse spenden:
diese Küsse süß und würzig,
mild wie Rosen, stark wie Wein,
und in sel'gem Rausche stürz' ich
in die Fluhten mich hinein.

Wie sie brausen! Wie sie toben!
O Gefahr an tausend Klippen!
Aber Liebe reisst nach Oben
mich voll Glut an deine Lippen;
deine Flammenküsse färben
meine Mund mit frischem Roth:
immer wieder lass mich sterben,
Liebste, solchem sel'gen Tod!

16 No. 3, Lebenslust

Georg Friedrich Daumer, nach Hafis

Sei gesegnet, Hauch der Lüfte!
Sei gesegnet, Lippenhauch!
Seid gepriesen, Rebenhügel!
Wangenhügel, seid es auch!

*so, I send, dearest, this song:
it comes from you; it strives towards you!*

Blessed Death

*Never, even in a thousand ways,
never, dearest, can I cease
praising this bliss
that your kisses grant me:
these kisses, sweet and spicy,
gentle as roses, strong as wine,
and in blissful rapture I plunge
into their depths, losing myself.*

*How they roar! How they rage!
Oh, danger on a thousand cliffs!
But love pulls me upward,
with burning passion to your lips.
Your fiery kisses tinge
my mouth with fresh redness;
again and again, let me die,
dearest, such a blessed death!*

Zest for life

*Be blessed, breath of the air!
Be blessed, breath of lips!
Be blessed, you vine-covered hill!
Cheek mounds, you as well!*

Nennst du Küssen eine Sünde?
Trinken einen Ketzerbrauch?
Mundrubine sind so lieblich:
Weinrubine sind es auch!

Über Ros' und Tulipane
schimpfet der gemeine Lauch;
nöthig aber unserm Herzen
sind so schöne Blüten auch.

Eure Weisheit, wie beschämt sie
mich betrunkenen armen Gauch!
Eine tiefe Nacht umhüllt mich,
tiefe Nacht umhüllt euch auch!

In den Lüften, in den Wogen,
im Gefild, auf Baum und Strauch,
alles ist beglückt und selig:
Menschenherz, o sei es auch!

17 No. 5, Maienzeit

Anton Ohorn

Maienzeit, o sel'ge Tage,
weiss von Blüten Strauch und Baum!
Du, mein süßes Mädchen, sage:
scheint es nicht ein holder Traum?

Hoch vom Himmel Lerchenlieder,
rings die Erde sabbathstill,
und ich sinke vor dir nieder
ahnst du, was das werden will?

*Do you call kissing a sin?
Drinking a heretical custom?
Mouth rubies are so lovely:
wine rubies are as well!*

*About the rose and the tulip,
complains the common leek:
but our hearts need
such beautiful blossoms too.*

*Your wisdom, how it shames
this drunken poor fool!
A deep night envelops me;
a deep night envelops you as well!*

*In the air, in the waves,
in the fields, on tree and bush,
everything is blissful and blessed:
oh, heart of man, be so as well!*

May-Time

*May-time, oh blessed days,
branches and trees are white with blossoms!
You, my sweet girl, say:
does it not seem like a lovely dream?*

*High from the sky, lark songs,
all around the earth is Sabbath still,
and I sink before you,
do you sense what this will become?*

Selig schweift dein Blick in's Blaue,
trunken halt' ich deine Hand,
Lenz und Lust, so weit ich schaue,
Maienzeit in Herz und Land!

**Sechs Lieder für Bass-Bariton
mit Pianofortebegleitung, Op. 7**

18 No. 1, Erwartung
Joseph von Eichendorff

Grüss' euch aus Herzensgrund:
zwei Augen hell und rein,
wonnigen Rosenmund,
Kleid blank aus Sonnenschein!

Nachtigall klagt und weint,
wollüstig rauscht der Hain,
alles die Liebste meint:
wo mag sie sein?

Weil's draussen finster war,
sah ich viel hellern Schein;
jetzt ist es licht und klar,
ich muss im Dunkel sein.

Sonne nicht steigen mag,
sieht so verschlafen drein,
wünscht den ganzen Tag,
Nacht möcht' es sein.

Liebe geht durch die Luft,
holt fern die Liebste ein.
Fort über Berg und Kluff!
Und sie wird doch noch mein!

*Blissfully, your gaze drifts into the blue,
drunk, I hold your hand,
spring and joy, as far as I see,
May-time in heart and land!*

**Six Songs for Bass-Baritone
with Piano Accompaniment, Op. 7**
Expectation

*I greet you from the bottom of my heart:
two eyes bright and pure,
a blissful rose-like mouth,
a dress shining from sunlight!*

*The nightingale complains and weeps,
sensually rustling in the grove,
everything betokens the dearest one:
where might she be?*

*Because it was dark outside,
I saw a much brighter glow;
now it is light and clear,
I must be in darkness.*

*The sun seems reluctant to rise,
looking so sleepy,
wishing the entire day,
longing for night to come.*

*Love flows through the air,
Fetching the beloved from afar.
Away over mountain and ravine!
And yet she will still be mine!*

19 No. 4, **Klage**

Julius Viktor von Scheffel

Mir ist's zu wohl ergangen,
drum ging's auch bald zu End':
jetzt bleichen meine Wangen,
das Blatt hat sich gewendt.

Die Blumen sind erfroren,
Erfroren Veil und Klee:
Ich hab' mein Lieb verloren,
Muss wandern tief im Schnee.

Das Glück lässt sich nicht jagen
von einem Jägerlein:
mit Wagen und Entsagen
muss drum gestritten sein!

20 No. 5, **Heimkehr**

Kurt von Zeland

Was tönt und schallt?
Was klingt und hallt durch's sonnenhellen
Ried?
Herr Ludwig schreitet durch den Wald
und singt ein helles Lied.

Er kommt von weiter Pilgerfahrt;
wohl gar vom heiligen Grab?
Drum trägt er auch nach Pilger-Art
den Muschel-Hut und Stab.

Complaint

*I have fared too well,
thus, it came soon to an end:
Now my cheeks are pale,
The page has been turned.*

*The flowers have frozen,
Violets and clover frozen:
I have lost my love,
Must wander deep in the snow.*

*Fortune cannot be hunted
by a little hunter:
with risks and renunciation
one must be contended with!*

Homecoming

*What resounds and echoes?
What sounds and rings through sunlit reeds?
Sir Ludwig strides through the forest
and sings a bright song.*

*Has he returned from a distant pilgrimage;
perhaps from a holy grave?
Thus he bears in pilgrim fashion,
the shell hat and staff.*

Geruhig geht er, ohne Hast;
die Stimme klingt so rein.
Verwundert sehn von Busch und Ast
Die jungen Vögelein.

Was ist dem frohen Wandersmann?
Ich sag's euch „voll und ganz“:
Die Gelder hat er all verthan
im Krug zum grünen Kranz.

Auch hat er einst ein Weib geliebt,
das schuf ihm vielen Gram:
denn wirklich war er tief betrübt,
als sie ein Andrer nahm.

Und weil das noch im Herzen hallt
und durch die Seele zieht,
so geht Herr Ludwig durch den Wald
und singt ein helles Lied.

**Sechs Lieder für Sopran
mit Pianofortebegleitung, Op. 8**
[21] **No. 1, Er hat mich grüssen lassen**
Anna Klie

Weisst du, was mich so glücklich macht,
so froh, ich kann's kaum fassen?
Mein Liebster hat an mich gedacht
und hat mich grüssen lassen!

Nun kümmert mich kein böses Wort,
nun könnt' ich niemand hassen,
denn heimlich denk' ich immer fort:
er hat mich grüssen lassen!

*He walks calmly, without haste;
his voice sounds so pure.
Marvelling, from bush and branch,
the young birds watch.*

*What is it with the joyful wanderer?
I'll tell you, 'fully and completely':
He has squandered all his money
in the Tavern at the Green Garland.*

*He once loved a woman,
who caused him much sorrow:
For truly, he was deeply saddened
when she took another.*

*And because that still echoes in his heart
And penetrates his soul,
Sir Ludwig walks through the forest
And sings a bright song.*

**Six Songs for Soprano with Piano
Accompaniment, Op. 8**
He sent me his greetings

*Do you know what makes me so happy,
so glad, I can hardly fathom it?
My beloved has thought of me,
and has sent me his greetings!*

*Now no harsh word bothers me,
nor could I hate anyone,
for secretly I always think:
he has sent me his greetings!*

So golden ging der Sonne Schein
noch niemals durch die Gassen,
sie lacht in all mein Tun hinein:
er hat mich grüssen lassen!

[22] No. 2, War ein holder Maid
Robert Burns

War ein' holde Maid, eine holde, süsse Maid,
die liebste ihren schmucken Burschen heiss.

Da brach der Krieg herein,
geschieden musste sein,
viel Tränen gab's, viel Seufzer laut und leis.

Nun über Meer und Land!
Furcht blieb ihm unbekannt,
ob auch die Feuerschlünde drohn im Kreis.

Wenn je sein Herz erhebt,
ist's wann ihn still umschwebt
das Bild der Holden, die er liebt so heiss.

*Never before has the sunshine
Streamed so golden through the streets,
it brightly infuses everything I do:
he has sent me his greetings!*

There was a Fair Maiden

*There was a lovely maid, a lovely, sweet maid,
the dearest to her handsome lad so true.*

*Then war broke out,
they had to part, many tears were shed, many
sighs both loud and soft.*

*Now over sea and land!
fear remained unknown to him,
though fiery chasms threatened all around.*

*Whenever his heart is lifted,
It's when the image of the lovely one,
whom he loves so passionately, floats gently
around him.¹*

¹ Burns' original reads:

There was a bonie lass,
And a bonie, bonie lass,
And she lo'ed her bonie laddie dear;
Till War's loud alarms
Tore her laddie frae her arms,
Wi' mony a sigh and tear.

Over sea, over shore,
Where the cannons loudly roar;
He still was a stranger to fear:
And nocht could him quail,
or his bosom assail,
But the bonie lass he lo'ed sae dear.

[23] No. 3, Ein Vöglein singt im Wald

Anna Ritter

Ein Vöglein singt im Wald,
singt Lieb' und Leiden,
ich weine für mich hin, du willst ja scheiden.

Viel Rosen blühen rot, ich pflücke keine,
brauch' weder Schmuck noch Zier,
so ganz alleine.

Hab' dich so lieb gehabt
und willst doch wandern,
suchst du nun dein' Fröhlichkeit,
dein Glück bei Andern.

[24] No. 4, Meeresleuchten

Friedrich Hebbel

Aus des Meeres dunklen Tiefen
stieg die Venus still empor,
als die Nachtigallen riefen
in dem Hain, den sie erkor.

Und zum Spiegel, voll Verlangen,
glätteten die Wogen sich,
um ihr Bild noch aufzufangen,
da sie selbst auf ewig wich.

Lächelnd gönnte sie dem feuchten
Element den letzten Blick:
davon blieb dem Meer sein Leuchten
bis auf diesen Tag zurück.

A Little Bird sings in the Forest

*A little bird sings in the forest,
singing of love and sorrow;
I weep for myself, for you wish to separate.*

*Many roses are blooming red, I pluck none,
I need neither adornment, nor ornament,
so entirely alone.*

*I have loved you so much,
and yet you wish to wander.
Now you seek your joy,
your happiness with others.*

Sea Luminescence

*From the dark depths of the sea
Venus quietly arose,
as the nightingales called
in the grove that she had chosen.*

*And into a mirror, full of desire,
the waves smoothed themselves,
to capture her image,
as she herself forever withdrew.*

*Smiling, she granted the moist
element one last glance:
from it, the sea retained its radiance
until this very day.*

25 No. 5, Der Traum

Ludwig Uhland

Im schönsten Garten wallten
zwei Buhlen Hand in Hand,
zwei bleiche kranke Gestalten,
sie sassen in's Blumenland.

Sie küssten sich auf die Wangen,
sie küssten sich auf den Mund,
sie hielten sich fest umfängen,
sie wurden jung und gesund.

Zwei Glöcklein klangen helle,
der Traum entschwand zur Stund':
sie lag in der Klosterzelle,
er fern in Turmes Grund.

26 No. 6, Torenlid

Robert Prutz

„Ein Tor ist immer willig,
Wenn eine Törin will!“
Drum hält die Törin billig
Auch seinen Küssen still.

Und schaut verstohlnerweise
Sein Flammenblick sie an,
Da lacht die Törin leise:
„O du geliebter Mann!“

Ja selig solche Toren
Und selig, Liebste(r), wir,

The Dream

*In the loveliest garden wandered
two lovers, hand in hand;
two pale sickly figures,
they sat in the land of flowers.*

*They kissed each other on the cheeks,
they kissed each other on the mouth,
they held each other tightly,
they became young and healthy.*

*Two little bells rang brightly,
the dream vanished at once:
she lay in the cell of a convent,
he far away in the depths of the tower.*

Fool's Song

*'A fool is always willing,
When a foolish woman wishes it!'
Thus the foolish woman
Accepts his kisses freely quietly.*

*And when, in a furtive way,
his fiery gaze looks at her,
the foolish woman laughs softly:
'Oh, you darling man!'*

*Yes, blessed are such fools
and blessed, my love, are we,*

Dass wir uns auserkoren
Der Liebe Festpanier!

Wir lachen, küssen, kosen
Gleich Toren immerzu,
Auf unserem Haupt die Rosen
Sind jung und frisch wie du!

Fünf Lieder für Tenor mit Pianoforte, Op. 9

[27] No. 1, Meiner allerschönsten Lieder
Ladislav Gumpłowicz, nach Adam Asnyk

Meine allerschönsten Lieder
lehrt mich ein Mägdelein,
denn es war mein weiser Meister
wohl ihr rothes Mündelein.

Von den holden Lippen tönte
stets ein neuer, süßer Klang,
Melodie war jedes Lächeln,
jedes Wörtlein war Gesang.

Alles, was als Wunsch der Wünsche
mir im Liebesträume erschien,
blitz' aus ihren Kinderaugen,
floss in holdem Lied dahin.

Also sassen wir beisammen,
Seit' and Seite traut geschmiegt,
und ich sah ihr in die Augen,
süss von Klängen eingewiegt.

Was als Sehnsucht, was als Ahnung
tief in ihrem Herzen stund,

*that we have chosen each other
as the banners of love!*

*We laugh, kiss and caress
incessantly like fools.
On our heads, the roses
are young and fresh like you!*

Five Songs for Tenor with Pianoforte, Op. 9
My most beautiful songs

*My most beautiful songs
a young girl once taught me,
for my wise master
was her little red mouth.*

*From her lovely lips resounded
always a new, sweet sound.
Every smile was a melody;
every little word was a song.*

*Everything appeared to me,
as a wish of wishes in a dream of love,
flashing from her childlike eyes,
and flowing away in love song.*

*Thus we sat together,
side by side and closely nestled,
and I gazed into her eyes,
lulled sweetly by the melodies.*

*What was longing, what was intuition,
stood deep within her heart,*

küsste ich mit kühnen Lippen
mir von ihrem Rosenmund.

28] No. 2, Wanderlied

Wilhelm Müller

Ich ziehe so lustig zum Thor hinaus,
als ob's ein Spiel nur wär:
das macht, es wallt Feinliebchens Bild
gar helle vor mir her.

Da merk' ich dann im Herzen bald,
ich sei dort oder hier:
der Liebesehnsucht Allgewalt
zieht mich doch immer zu ihr.

Und wer zu seinem Liebchen reist,
dem wird kein Weg zu schwer,
der läuft bei Tag und läuft bei Nacht
und ruht sich nimmermehr.

Und ob es regnet, blitzt und stürmt,
mir thut kein Wetter weh:
hat doch Herzlieb beim Abschied mir
so traut gesagt Ade.

29] No. 3, Gondoliera

Emanuel Geibel, nach Thomas Moore

O komm zu mir,
wenn durch die Nacht wandelt das
Sternenheer!
Dann schwebt mit uns in Mondespracht
die Gondel über's Meer.

*I kissed her with bold lips
from her rosy mouth.*

Wandering Song

*I exit cheerfully out the door,
as if it were just a game;
it's because my dear one's image
shines brightly before me.*

*But soon I notice in my heart,
whether I am here or there,
love's all-powerful longing force
always draws me back to her.*

*And for whoever travels to his sweetheart,
no path is too difficult.
He hikes by day and runs by night
and never ever rests.*

And whether it rains, flashes, and storms,
no weather hurts me:
for my dear one, at our parting,
so lovingly said goodbye to me.

Gondoliera

*O come to me when the army of stars
wanders through the night!
Then floats with us in the splendor of the moon
the gondola over the sea.*

Die Luft ist weich wie Liebesscherz,
sanft spielt der goldne Schein,
die Zither klingt und zieht dein Herz
mit in die Lust hinein.

Das ist für Bursch und Maid die Stund',
Liebchen, wie ich und du.
So friedlich blaut des Himmels Rund,
es schläft das Meer in Ruh';

und wie es schläft, da sagt der Blick
was keine Zunge spricht,
die Lippe zieht sich nicht zurück,
hold wehrt dem Kuss sie nicht.

[30] No. 5, Liebesschwur

Adolf Laun, nach Robert Burns

Leg' deine Hand in meine Hand,
schau mir in's Aug' mit festem Blick
und schwör' deiner weissen Hand,
du willst die Meine sein!

Die Liebe, deren Sklav' ich war,
hat mich gequält so manches Jahr
und bringt mir jetzt den Tod führwaht,
wenn du nicht mein willst sein!

Oft winkte mir dein Auge zu
und raubte mir des Herzens Ruh',

*The air is soft like love's jest,
gently plays the golden light,
the zither sounds and draws your heart
into the joy within.*

*This is the hour for lad and maid,
darling, like me and you.
So peacefully blue is the vault of the sky,
the sea sleeps in peace;*

*and as it sleeps, a look says
what no tongue speaks,
the lip does not pull back,
sweetly, she doesn't resist the kiss.*

Love's Oath

*Lay your hand in my hand,
Look into my eyes with a firm look
And swear of your white hand,
You want to be mine!*

*The love whose slave I was,
tormented me many a year
and now brings death to me,
if you do not want to be mine!*

*Often your eye beckoned to me
and stole the peace of my heart,*

doch meine Königin bist du
und sollst es ewig sein!

*but you are my queen
and shall be forever!²*

—All English translations by Robert B. Dundas

² Burns' original reads:

O lay thy loof in mine lass,
In mine lass, in mine lass,
And swear on thy white hand lass,
That thou wilt be my ain.

A slave to love's unbounded sway,
He aft has wrought me meikle wae;
But now he is my deadly fae,
Unless thou be my ain.

O lay thy loof in mine lass,
In mine lass, in mine lass,
And swear on thy white hand lass,
That thou wilt be my ain.

There's monie a lass has broke my rest,
That for a blink I hae lo'ed best;
But thou art queen within my breast
For ever to remain.

O lay thy loof in mine lass,
In mine lass, in mine lass,
And swear on thy white hand lass,
That thou wilt be my ain.



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Robert B. Dundas

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Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com