



music dance theater
Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



Jonas Kaufmann, *tenor*
Helmut Deutsch, *piano*

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 2021–2022

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Jeremy Geffen

Words cannot express my pleasure in welcoming you to Zellerbach Hall this afternoon for today's highly anticipated recital with the peerless German tenor **Jonas Kaufmann** and his gifted accompanist **Helmut Deutsch**—easily one of the most accomplished and celebrated artistic partnerships before the public today. This rare US recital—Kaufmann's first UC Berkeley appearance since his triumphant four-encore Bay Area debut here 10 years ago—begins with a wide-ranging Liszt set and concludes with a marvelously varied selection of music by composers including Mozart, Schubert, Schumann, Brahms, Mahler, and Richard Strauss. It promises to be a great afternoon of song, an event made even more special by the fact that we can once again gather together to listen to great music under the same roof! How wonderful to see you here today!

When the pandemic forced Cal Performances to close its doors in March 2020, no one could have imagined what lay ahead. Since then, we've witnessed a worldwide health crisis unlike any experienced during our lifetimes, an extended period of political turmoil, recurring incidents of civil unrest and racially motivated violence, and a consciousness-raising human rights movement that has forever—and significantly—changed how each of us views social justice in our time.

Of course, the pandemic remains with us to this date and future challenges—including many adjustments to “normal” procedures and policies—can certainly be expected. I encourage you to check Cal Performances' website regularly for the most current information regarding our COVID-19 response. First and foremost, I assure you that there is nothing more important to us than the health and safety of our audience, artists, and staff. (And I remind one and all that proof of vaccination is mandatory today, as is protective masking throughout the event.)

Our season continues this month with the first campus visit this year by **Angélique Kidjo** (Oct 29), Cal Performances' marvelous artist-in-residence for the 2021–22 season, and our full calendar offers more of the same, packed with the kind of adventurous and ambitious programming you've come to expect from Cal Performances. In particular, I want to direct your attention to this year's *Illuminations*: “Place and Displacement” programming, through which we'll explore both loss and renewal, disempowerment and hope, while seeking paths forward for reclaiming and celebrating vital cultural connections that can fall victim to political and social upheaval.

Please take the opportunity to explore the complete schedule through our website and season brochure and begin planning your performance calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

Throughout history, the performing arts have survived incredible challenges: periods of war, economic collapse, and, yes, terrible disease. And if it will take time for us—collectively and individually—to process the events of the past 18 months, I'm certain that the arts have the power to play a critical role as we come to terms with what we have experienced and move together toward recovery.

I know you join us in looking forward to what lies ahead, to coming together once again to encounter the life-changing experiences that only the live performing arts deliver. We can't wait to share it all with you during the coming year.

Cal Performances is back. Welcome home!

Jeremy Geffen

Executive and Artistic Director, Cal Performances



Sunday, October 24, 2021, 3pm
Zellerbach Hall

Jonas Kaufmann, *tenor*
Helmut Deutsch, *piano*

PROGRAM

Franz LISZT (1811–1886) “Vergiftet sind meine Lieder”
“Im Rhein, im schönen Ströme”
“Freudvoll und leidvoll II”
“Freudvoll und leidvoll I”
“O lieb, so lang du lieben kannst”
“Es war ein König in Thule”
“Ihr Glocken von Marling”
“Die drei Zigeuner”
“Die Loreley”

PAUSE

Franz SCHUBERT (1797–1828) “Der Musensohn”
Wolfgang Amadeus MOZART (1756–1791) “Das Veilchen”
Robert SCHUMANN (1810–1856) “Widmung”
SCHUBERT “Wanderers Nachtlied II”
Antonín DVOŘÁK (1841–1904) “Als die alte Mutter”
Johannes BRAHMS (1833–1897) “Wiegenlied”
Carl BOHM (1844–1920) “Still wie die Nacht”
Frédéric CHOPIN (1810–1849) “In mir klingt ein Lied”
Pyotr Ilyich TCHAIKOVSKY (1840–1893) “Nur wer die Sehnsucht kennt”
Richard STRAUSS (1864–1949) “Zueignung”
Alexander ZEMLINKSY (1871–1942) “Selige Stunde”
Hugo WOLF (1860–1903) “Verborgenheit”
Gustav MAHLER (1860–1911) “Ich bin der Welt abhanden gekommen”



Hailed as “the world’s greatest tenor” by *The Telegraph*, Jonas Kaufmann has performed over 70 roles in the world’s leading opera houses. The *New York Times* has described him as having “clarion top notes, the blend of virility and tenderness in his singing,” and praised his “refined musicianship.” Performances by this superb vocal technician are also renowned for their dramatic impact: “He embodies each role with such an investment that he makes the viewer think that this is the last time he will perform this work” (*Telerama*).

One of today’s greatest interpreters of lieder repertoire, Kaufmann is also in very high demand in concert. His performances and recordings have earned him eight Opus Klassik awards and recognition as “Singer of the Year” from classical music magazines including *Opernwelt*, *Diapason*, and *Musical America*. Kaufmann has been knighted as a Chevalier de l’Ordre de l’Art et des Lettres and has been named a member of the Bayerischer Maximiliansorden.

His 2021–22 season includes the title role in *Otello* at Teatro di San Carlo, the title role in *Peter Grimes* at the Wiener Staatsoper, his role debut as Calaf in *Turandot* at the Accademia di Santa Cecilia, and Turiddu and Canio in *Cavalleria Rusticana* and *Pagliacci* at the Royal Opera House Covent Garden. On the concert stage, he embarks on several tours, including his current North American tour with pianist Helmut Deutsch, a European Christmas tour featuring songs from his recent *It’s Christmas* recording, and a spring recital tour with Diana Damrau and Helmut Deutsch, featuring lieder from their recording of Wolf’s *Italienisches Liederbuch*. His latest recording, a collection of Liszt lieder with Helmut Deutsch titled *Freudvoll und Leidvoll*, was released last month on Sony Classics.

Possessing a voice that excels in a large variety of repertoire, Kaufmann has received recognition for his performances of French, German, and Italian roles, as well as in recital. Standout roles include Don José, Werther, Don

Carlo, Otello, Andrea Chénier, Maurizio, Lohengrin, Parsifal, and Florestan, which he has performed at houses such as Teatro alla Scala, Covent Garden, the Bayerische Staatsoper, the Metropolitan Opera, Opernhaus Zürich, Opéra national de Paris, and the Wiener Staatsoper. He has released multiple recordings, also encompassing diverse repertoire, including operatic repertoire, lieder, operetta, and more.

A native of Munich, Germany, Kaufmann completed his vocal studies there at the Hochschule für Musik und Theater München, in addition to which he attended master classes with Hans Hotter, James King, and Josef Metternich. During his first years on stage at the State Theatre in Saarbrücken, he continued his training with Michael Rhodes in Trier.

For more information, please visit the artist’s website at www.jonaskaufmann.com.

Helmut Deutsch ranks among the finest and most successful and in-demand song recital accompanists of the world. He was born in Vienna, where he studied at the conservatory, the music academy, and the university. He was awarded the Composition Prize of Vienna in 1965 and appointed professor at the age of 24. Although he has performed with leading instrumentalists as a chamber musician, Deutsch has concentrated primarily on accompanying in song recitals. At the beginning of his career, he worked with the soprano Irmgard Seefried, but the most important singer of his early years was Hermann Prey, whom he accompanied as a permanent partner for 12 years. Subsequently, he has worked with many of the most important recital singers and played in the world’s major music centers. His collaborations with Jonas Kaufmann, Diana Damrau, and Michael Volle are currently among his most important. Deutsch was a professor of art song interpretation in Vienna, Salzburg, Frankfurt, and Munich; holds master classes worldwide; and is a juror in numerous international competitions.

FRANZ LISZT

Vergiftet sind meine Lieder, S. 289, No. 3
(Heinrich Heine)

Vergiftet sind meine Lieder—
Wie könnte es anders sein?
Du hast mir ja Gift gegossen
Ins blühende Leben hinein.

Vergiftet sind meine Lieder—
Wie könnte es anders sein?
Ich trage im Herzen viel Schlangen,
Und dich, Geliebte mein.

Im Rhein, im schönen Strome, S. 272
(Heine)

Im Rhein, im schönen Strome,
Da spiegelt sich in den Wellen,
Mit seinem großen Dome,
Das große, das heilige Köln.

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

Es schweben Blumen und Englein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

Freudvoll und leidvoll II, S. 280bis
Freudvoll und leidvoll I, S. 280
(Johann Wolfgang von Goethe)

Freudvoll
Und leidvoll,
Gedankenvoll sein;
Hangen
Und bängen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betrübt—
Glücklich allein
Ist die Seele, die liebt.

My songs are filled with poison
(Translation: Hal Draper)
My songs are filled with poison—
Why shouldn't that be true?
Into my budding manhood
You poured your poison through.

My songs are filled with poison—
Why shouldn't that be true?
My heart bears a nest of serpents
And also, darling, you.

In the Rhine, the beautiful river
(Translation: Richard Stokes)

In the Rhine, the beautiful river,
There is reflected in the waves,
With its great cathedral,
Great and holy Cologne.

In the cathedral hangs a picture,
Painted on gilded leather;
Ah! into my life's wilderness
It has cast its friendly rays.

Flowers and cherubs hover
Around our beloved Lady;
Her eyes, her lips, her cheeks
Are the image of my love's.

Full of Joy

(Translation: Richard Stokes)

Full of joy,
And full of sorrow,
Full of thoughts;
Yearning
And trembling
In uncertain anguish;
Exulting to heaven,
Cast down unto death—
Happy alone
Is the soul that loves.

**O lieb, so lang du lieben kannst, S. 298
(Ferdinand Freiligrath)**

O lieb, so lang du lieben kannst!
O lieb, so lang du lieben magst!
Die Stunde kommt, die Stunde kommt,
Wo du an Gräbern stehst und klagst.

Und Sorge, daß dein Herz glüht
Und Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz
In Liebe warm entgegenschlägt.

**Es war ein König in Thule, S. 287
(Goethe)**

Es war ein König in Thule
Gar true bis an das Grab,
Dem sterbend seine Buhle
Einen goldnen Becher gab.

Es ging ihm nichts darüber,
Er leert' ihn jeden Schmaus;
Die Augen gingen ihm über,
So oft er trank daraus.

Und als er kam zu sterben,
Zählt' er seine Städt' im Reich,
Göntt' alles seinen Erben,
Den Becher nicht zugleich.

Er saß beim Königsmahle,
Die Ritter um ihn her,
Auf hohem Vätersaale,
Dort auf dem Schloß am Meer.

Dort stand der alte Zecher,
Trank letzte Lebensglut,
Und warf den heil'gen Becher
Hinunter in die Flut.

Er sah ihn stürzen, trinken
Und sinken tief ins Meer.
Die Augen täten ihm sinken;
Trank nie einen Tropfen mehr.

O love, love as long as you can!

O love, love as long as you can!
O love, love as long as you may!
The time will come, the time will come
When you will stand at the grave and mourn!

Be sure that your heart burns,
And holds and keeps love
As long as another heart beats warmly
With its love for you.

**There was a king in Thule
(Translation: Richard Stokes)**

There was a king in Thule,
Faithful to the grave,
To whom his mistress, as she died,
Gave a golden beaker.

He valued nothing higher,
He drained it at every feast,
And each time he drank from it,
His eyes would fill with tears.

And when he came to die,
He counted the cities of his realm,
Gave all he had to his heirs,
The beaker though excepted.

He sat at the royal banquet,
Surrounded by his knights,
There in the lofty ancestral hall,
In the castle by the sea.

There he stood, that old toper,
Drank his life's last glow,
And hurled the sacred beaker
Into the waves below.

He saw it fall and fill
And sink deep into the sea.
His eyes closed;
He never drank another drop.

Ihr Glocken von Marling, S. 328
(Emil Kuh)

Ihr Glocken von Marling,
Wie brauset ihr so hell;
Ein wohliges Läuten,
Als sänge der Quell.

Ihr Glocken von Marling,
Ein heil'ger Gesang
Umwallet wie schützend
Den weltlichen Klang.

Nehmt mich in die Mitte
Der tönenden Flut,
Ihr Glocken von Marling,
Behütet mich gut!

Die drei Zigeuner, S. 320
(Nikolaus Lenau)

Drei Zigeuner fand ich einmal
Liegen an einer Weide,
Als mein Fuhrwerk mit müder Qual
Schlich durch sandige Heide.

Hielt der eine für sich allein
In den Händen die Fiedel,
Spielt, umglüht vom Abendschein,
Sich ein lustiges Liedel.

Hielt der zweite die Pfeif' im Mund,
Blickte nach seinem Rauche,
Froh, als ob er vom Erdenrund
Nichts zum Glücke mehr brauche.

Und der dritte behaglich schlief,
Und sein Zimbal am Baum hing,
Über die Saiten der Windhauch lief,
Über sein Herz ein Traum ging.

An den Kleidern trugen die drei
Löcher und bunte Flecken,
Aber sie boten trotz'ig frei
Spott den Erdengeschicken.

Dreifach haben sie mir gezeigt,
Wenn das Leben uns nachtet,
Wie man's verraucht, verschläft, vergeigt
Und es dreimal verachtet.

Bells of Marling
(Translation: Richard Stokes)

Bells of Marling,
How brightly you chime;
A pleasing sound
Like a babbling spring.

Bells of Marling,
A sacred song
Embraces and protects
The sounds of the earth.

Take me to your heart
Of your resounding flood,
Bells of Marling,
Watch over me well!

The Three Gypsies
(Translation: Richard Stokes)

I once saw three gypsies
Lying against the willow,
As my carriage with weary groans
Crept across a sandy heath.

One of them, sitting apart,
Held a fiddle in his hands,
And, glowing in the evening sun,
Played himself a merry song.

The second, with a pipe in his mouth,
Gazed contentedly after the smoke,
As if he needed nothing more
For happiness on earth.

And the third slept peacefully,
His cimbalom hanging from a tree,
A breeze swept over its strings,
A dream passed over his heart.

All three of them had clothes
Of holes and motley patches,
But defiant and free they scoffed
At what fate on earth might have in store.

In three ways they showed me how,
When life for us turns dark,
To sleep it, smoke it, fiddle it away,
And three ways of disdaining it.

Die Loreley, S. 273, No. 2
(Heine)

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewalt'ge Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Loreley getan.

Loreley
(Translation: Richard Stokes)

I do not know what it means
That I should feel so sad;
There is a tale from olden times
I cannot get out of my mind.

The air is cool, and twilight falls,
And the Rhine flows quietly by;
The summit of the mountains glitters
In the evening sun.

The fairest maiden is sitting
In wondrous beauty up there;
Her golden jewels are sparkling,
She combs her golden hair.

She combs it with a golden comb
And sings a song the while;
It has an awe-inspiring,
Powerful melody.

It seizes the boatman in his skiff
With wildly aching pain;
He does not see the rocky reefs,
He only looks up to the heights.

I think at last the waves swallow
The boatman and his boat;
And that, with her singing,
The Loreley has done.

PAUSE

Franz Schubert

Der Musensohn, Op. 92, No. 1, D. 764

(Goethe)

Durch Feld und Wald zu schweifen,
 Mein Liedchen weg zu pfeifen,
 So geht's von Ort zu Ort!
 Und nach dem Takte reget,
 Und nach dem Mass bewegt
 Sich alles an mir fort.

Ich kann sie kaum erwarten,
 Die erste Blum' im Garten,
 Die erste Blüt' am Baum.
 Sie grüßen meine Lieder,
 Und kommt der Winter wieder,
 Sing' ich noch jenen Traum.

Ich sing' ihn in der Weite,
 Auf Eises Läng' und Breite,
 Da blüht der Winter schön!
 Auch diese Blüte schwindet,
 Und neue Freude findet
 Sich auf bebauten Höhn.

Denn wie ich bei der Linde,
 Das junge Völkchen finde,
 Sogleich erreg' ich sie.
 Der stumpfe Bursche bläht sich,
 Das steife Mädchen dreht sich
 Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
 Und treibt, durch Tal und Hügel,
 Den Liebbling weit von Haus.
 Ihr lieben, holden Musen,
 Wann ruh' ich ihr am Busen
 Auch endlich wieder aus?

The Son of the Muses

(Translation: Richard Wigmore)

Roaming through field and wood,
 Whistling my song,
 Thus I go from place to place!
 And all keep time with me,
 And all move
 In measure with me.

I can scarcely wait for them,
 The first flower in the garden,
 The first blossom on the tree.
 They greet my songs,
 And when winter returns,
 I am still singing my dream of them.

I sing it far and wide,
 The length and breadth of the ice.
 Then winter blooms in beauty!
 This blossom, too, vanishes,
 And new joys are found
 On the cultivated hillsides.

For when, by the linden tree,
 I come upon young folk,
 I at once stir them.
 The dull lad puffs himself up,
 The demure girl whirls
 In time to my tune.

You give my feet wings,
 And drive your favorite over hill and dale,
 Far from home.
 Dear, gracious Musen,
 When shall I at last find rest again
 On her bosom?

Wolfgang Amadeus Mozart

Das Veilchen, K. 476

(Goethe)

Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam ein' junge Schäferin
Mit leichtem Schritt und muntrem
Sinn, Daher, daher,
Die Wiese her, und sang.

Ah! denkt das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

Ah! aber ach! das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch.

Robert Schumann

Widmung, Op. 25, No. 1

(Friedrich Rückert (1788))

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

The Violet

(Translation: Richard Stokes)

A violet was growing in the meadow,
Unnoticed and with bowed head;
It was a dear sweet violet.
Along came a young shepherdess,
Light of step and happy of heart,
Along, along
Through the meadow, and sang.

Ah! thinks the violet, if I were only
The loveliest flower in all Nature,
Ah! for only a little while,
Till my darling had picked me
And crushed me against her bosom!
Ah only, ah only
For a single quarter hour!

But alas, alas, the girl drew near
And took no heed of the violet,
Trampled the poor violet.
It sank and died, yet still rejoiced:
And if I die, at least I die
Through her, through her
And at her feet.

Dedication

(Translation: Richard Stokes)

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

Franz Schubert

Wanderers Nachtlied II, D. 768

(Goethe)

Über allen Gipfeln

Ist Ruh,

In allen Wipfeln

Spürest du

Kaum einen Hauch;

Die Vögelein schweigen im Walde.

Warte nur, balde

Ruhest du auch.

Wanderer's Night Song

(Translation: Richard Stokes)

Over every mountaintop

Lies peace,

In every treetop

You scarcely feel

A breath of wind;

The little birds are hushed in the wood.

Wait, soon you too

Will be at peace.

Antonín Dvořák

Als die alte Mutter, Op. 55, No. 4

(Adolf Heyduk)

Als die alte Mutter mich noch lehrte singen,

Tränen in den Wimpern gar so oft ihr hingen.

Jetzt, wo ich die Kleinen selber üb im Sange,

Riesel's in den Bart oft mir von der Braunen
Wange!

When my old mother

When my old mother taught me to sing,

Tears often hung from her eyelashes.

Now that I myself am teaching my little ones
to sing,

Tears often trickle down my tanned cheek and
into my beard!

Johannes Brahms

Wiegenlied, Op. 49, No. 4

(Georg Scherer)

Guten Abend, gut' Nacht,

Mit Rosen bedacht,

Mit Nägelein besteckt

Schlupf' unter die Deck'

Morgen früh, wenn Gott will,

Wirst du wieder geweckt.

Guten Abend, gut' Nacht,

von Englein bewacht!

Die zeigen im Traum

dir Christkindleins Baum.

Schlaf nun selig und süß,

schau im Traum 's Paradies.

Lullaby

(Translation: Richard Stokes)

Good evening, good night,

Canopied with roses,

Bedecked with carnations,

Slip beneath the coverlet.

Tomorrow morning, if God wills,

You shall be woken again.

Good evening, good night,

watched over by angels!

In your dreams

they will show you the Christmas tree.

Sleep blissfully now and sweetly,

see Paradise in your dreams.

Carl Bohm

Still wie die Nacht, Op. 326, No. 27

(Anonymous)

Still wie die Nacht
 Und tief wie das Meer,
 Soll deine Liebe sein!
 Wenn du mich liebst,
 So wie ich dich,
 Will ich dein eigen sein.
 Heiß wie der Stahl
 Und fest wie der Stein
 Soll deine Liebe sein!

Calm as the night

Calm as the night
 And deep as the sea,
 Your love should be!
 If you love me
 As I love you,
 I want to be yours.
 Hot as steel
 And firm as stone
 Your love should be!

Frédéric Chopin

Im mir klingt ein Lied, Op. 10, No. 3s

(Alois Melichar)

In mir klingt ein Lied, ein kleines Lied,
 In dem ein Traum von stiller Liebe blüht für
 dich allein.
 Eine heiße, ungestillte Sehnsucht schrieb die
 Melodie.
 In mir klingt ein Lied, ein kleines Lied,
 In dem ein Wunsch von tausend Stunden
 glüht, bei dir zu sein.
 Sollst mit mir im Himmel leben, Träumend
 über Sterne schweben,
 Ewig scheint die Sonne für uns zwei,
 Sehn' dich herbei
 Und mit dir mein Glück.
 Hörst du die Musik, zärtliche Musik?

A song sings in me

A song sings in me, a little song,
 In which a dream of tranquil love blooms for
 you alone.
 A warm, unfulfilled desire wrote the melody.
 A song sings in me, a little song,
 In which a wish of a thousand hours glows: to
 be with you.
 You shall live with me in Heaven, Float,
 dreaming, over the stars,
 The sun shining forever over the two of us,
 I'll see you there,
 And my happiness with you.
 Do you hear the music, the tender music?

Pyotr Ilyich Tchaikovsky

Nur wer die Sehnsucht kennt, Op. 6, No. 6

(Goethe)

Nur wer die Sehnsucht kennt
 Weiß, was ich leide!
 Allein und abgetrennt
 Von aller Freude,
 Seh' ich ans Firmament
 Nach jener Seite.
 Ach! der mich liebt und kennt
 Ist in der Weite.
 Es schwindelt mir, es brennt
 Mein Eingeweide.
 Nur wer die Sehnsucht kennt
 Weiß, was ich leide!

Only he who knows longing

(Translation: Richard Wigmore)

Only he who knows longing
 Knows what I suffer!
 Alone, cut off
 From all joy,
 I gaze at the firmament
 In that direction.
 Ah, he who loves and knows me
 Is far away.
 I feel giddy,
 My vitals are aflame.
 Only he who knows longing
 Knows what I suffer!

Richard Strauss

Zueignung, Op. 10, No. 1

(Hermann von Gilm)

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

Alexander Zemlinsky

Selige Stunde, Op. 10, No. 2

(Paul Wertheimer)

In deiner Näh'
Ist mir so gut,
Mein Wille, mein Weh
Nun bei dir ruht.
Siehst du mich an,
So weicht der Bann,
Der mich dunkel umfängen;
Ich schmiege in dein Gewand
Den Flittertand
Eitler Gedanken.
Meine Wünsche, die weit
Über Raum und Zeit
Spielen und schwanken,
Sie ziehn die Segel ein
In deinem Hafen,
Sie liegen stumm und klein
Und schlafen.

Dedication

(Translation: Richard Stokes)

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick—
Be thanked.

Once, reveling in freedom,
I held the amethyst cup aloft
And you blessed that draught—
Be thanked.

And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart—
Be thanked!

Blessed Hour

When I'm close to you
I feel so good,
My will, my woes
Then rest with you.
When you look at me
You break the spell
That holds me in its dark grip;
I nestle in your clothes
And forget the tawdriness
Of futile thoughts.
My wishes, which play
And vacillate far above
Space and time,
Furl their sails
In your haven;
They lie there mute and small
And fall asleep.

Hugo Wolf

Verborgenheit

(Eduard Mörike)

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiß ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Tränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drückt
Wonniglich in meiner Brust.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Gustav Mahler

**Ich bin der Welt abhanden gekommen,
from Rückert-Lieder**

(Text: Friedrich Rückert)

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

Seclusion

(Translation: Richard Stokes)

Let, O world, O let me be!
Do not tempt with gifts of love,
Let this heart keep to itself
Its rapture, its pain!

I do not know why I grieve,
It is unknown sorrow;
Always through a veil of tears
I see the sun's beloved light.

Often, I am lost in thought,
And bright joy flashes
Through the oppressive gloom,
Bringing rapture to my breast.

Let, O world, O let me be!
Do not tempt with gifts of love,
Let this heart keep to itself
Its rapture, its pain!

I am lost to the world

(Translation: Richard Stokes)

I am lost to the world
With which I used to waste much time;
It has for so long known nothing of me,
It may well believe that I am dead.

Nor am I at all concerned
If it should think that I am dead.
Nor can I deny it,
For truly I am dead to the world.

I am dead to the world's tumult
And rest in a quiet realm!
I live alone in my heaven,
In my love, in my song!

Angélique Kidjo *Remain in Light*

"Remain in Light feels like an album that Kidjo was born to sing; never has she sounded so convincing, so powerful."

—Songlines

The four-time Grammy Award winner kicks off her 2021–22 Berkeley residency as Cal Performances' first season-long artist-in-residence with this ecstatic and bold retake on the Talking Heads' classic 1980 album.

Oct 29
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