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

**PROGRAM**

Franz LISZT (1811–1886)

“Vergiftet sind meine Lieder”
“Im Rhein, im schönen Strome”
“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
Antonín DVOŘÁK (1841–1904)
“Wanderers Nachtlied II”
Johannes BRAHMS (1833–1897)
“Als die alte Mutter”
Carl BOHM (1844–1920)
“Wiegenlied”
Frédéric CHOPIN (1810–1849)
“Still wie die Nacht”
Pyotr Ilyich TCHAIKOVSKY (1840–1893)
“In mir klingt ein Lied”
Richard STRAUSS (1864–1949)
“Nur wer die Sehnsucht kennt”
Alexander ZEMLINKSY (1871–1942)
“Zueignung”
Hugo WOLF (1860–1903)
“Selige Stunde”
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 Maximiensorden.

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.
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 heil'ge 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 bangen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betrübt—
Glücklich allein
Ist die Seele, die liebt.

FRANZ LISZT

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,  
Gönnt’ 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.

Bells of Marling
(Translation: Richard Stokes)
How brightly you chime;
A pleasing sound
Like a babbling spring.

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

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

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

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.

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.

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

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

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

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

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

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

An den Kleidern trugen die drei
Löcher und bunte Flicken,
Aber sie boten trotzig frei
Spott den Erdengeschicken.

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.

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

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 Felsenreiffe,  
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 beweget
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.

Ihre 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 gebeit den Sohlen Flügel
Und treibt, durch Tal und Hügel,
Den Liebling 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 Muses,
When shall I at last find rest again
On her bosom?
Wolfgang Amadeus Mozart
Das Veilchen, K. 476
(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.

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! 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!

Ach! 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
(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!

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,
Rieselt’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 Näglein besteckt
Schlupf’ unter die Deck’.
Morgen früh, wenn Gott will,
Wirst du wieder geweckt.

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.

Guten Abend, gut’ Nacht,
von Englein bewacht!
Die zeigen im Traum
dir Christkindleins Baum.
Schlaf nun selig und süß,
schau im Traum ’s Paradies.

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!

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?

Pyotr Ilyich Tchaikovsky
Nur wer die Sehnsucht kennt, Op. 6, No. 6
(Translation: Richard Wigmore)
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!

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!

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?

Only he who knows longing
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!

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!

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 umfangen;
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.

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 tawrdiness
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 drücket  
Wonniglich in meiner Brust.

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.

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!

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!

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.

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