



Evening Recital Series

2018–2019 Season

Sara M. Snell Music Theater

Monday, October 22, 7:30 PM

“Ich Liebe Dich” – Beethoven: The Music of Love and Pleasure

Sonata in D major for piano 4 hands, Opus 6, 1797

Allegro Molto

Rondo-Moderato

This is a light-hearted Mozartian sonata. Beethoven probably performed this charming piece with a fellow student in Vienna. The opening movement and final bars of the rondo are played with a four-note “fate” motif we came to know much better in the Fifth Symphony

Turkish March from The Ruins of Athens for
piano 4 hands, Opus 113

arr. Anton Rubenstein
(1829–1894)

The *Marcia alla turca* was composed in the Turkish style popular at the time. Beethoven wrote incidental music to a play by August von Kotzebue called *The Ruins of Athens* of which this is the fourth movement. The Russian piano virtuosos and composer Anton Rubenstein arranged it for piano 4 hands.

Eugenia Tsarov and Paul Wyse, piano

Six Songs of Beethoven

Ich liebe Dich (or *Zärtliche Liebe*) 1795

I love you (or *Tender Love*)

This song marks an entry for Beethoven into the society of Vienna, as he was now quite popular with the Viennese nobility. The song shows elements of the Classical style of Haydn and Mozart but also hints at the future Beethoven with the piano part showing some independence from the voice.

Poet: Karl Friedrich Wilhelm Herrosee (1754-1821)

I love you as you love me,
in the evening and the morning,
nor was there a day when you and I
did not share our troubles.

And when we shared them
they became easier to bear;
you comforted me in my distress,
and I wept in your laments.

Therefore, may God's blessing be upon you,
You, my life's joy.

God protect you, keep you for me,
and protect and keep us both.¹

Lied aus der Ferne (Song from Afar) 1809

Lied aus der Ferne is the song of a man yearning for his distant beloved. This is one of Beethoven's few non-strophic songs featuring a long, charming piano introduction. As a side note, Beethoven was furious to learn that Reissig (the poet) was planning to publish this song without his permission and wrote to his publisher Breitkopf and Härtel to publish first and complained about "that scoundrel" since Reissig had not paid him. Curiously, Beethoven originally set the text to the music of another composition "Der Jüngling in der Fremde." (The Youth Abroad).

Poet: Christian Ludwig Reissig (1784-1847)

When my tears of longing did not flow,
And enviously the distance did not shut out my darling,
How did my life resemble the flowering wreath,
The nightingale grove, full of play and full of dancing!

And let's be merry and mellow,
And let us have one bottle more.

My Heart, let me but lighten,
And Life, let me but brighten,
And Care, let me but frighten.
He'll fly us with one bottle more!
By day, tho' he confound me,
When friends at night have found me,
There is Paradise around me
But let me have one bottle more!

Chorus: Come fill, fill etc.

So now, here's to the Lasses!
See, see, while the toast passes,
How it lights up beaming glasses!
Encore to the Lasses, encore.
We'll toast the welcome greeting
Of hearts in union beating.
And oh! For our next merry meeting,
Huzza! Then for one bottle more!

Chorus: Come fill, fill etc.

Donald George, tenor
Alexandra Cuomo, soprano
Kristina Strang, soprano
Andrew Richardson, tenor
Darius Fuller, tenor
Ryan Gordona, bass
Caleb Ried, bass

Eugenia Tsarov, piano
Marie-Élaine Gagnon, cello
Sarah Hersh, violin
Sadie Brock, bodhrán

In her magic circle I must
Now live as she wishes.
This change, alas – how overwhelming!
Love, Love, let me go!

Donald George, tenor
Eugenia Tsarov, piano

Sonata for piano and cello in F major, Opus 5 no. 1, 1796

Adagio sostenuto-Allegro
Rondo-Allegro vivace

Beethoven composed this and Sonata no. 2 in Berlin and dedicated them in to the King of Prussia, Friedrich Wilhelm II, who was a cello player. It was reported by Beethoven's friend Ferdinand Ries that Beethoven played both of these at the court. Until now the cello merely played the right-hand part of the piano but Beethoven changed that and is credited with composing one of the first cello sonatas with a written-out piano part.

Marie-Élaine Gagnon, cello
Eugenia Tsarov, piano

***Come Fill, Fill My Good Fellow* (No. 13) from *25 Scottish Songs*, Opus 108, 1818**

Twenty-five Scottish songs: for voice, mixed chorus, violin, violoncello were published in London and Edinburgh in 1818. It is the only set among Beethoven's folksong arrangements to be assigned an opus number. In 1818 Beethoven made a German edition of the songs which was published in Berlin in 1822.

Poet: William Smyth (1765-1849)

Come fill, fill, my good fellow!
Fill high, high, my good Fellow,
And let's be merry and mellow,
And let us have one bottle more.
When warm the heart is flowing,
And bright the fancy glowing,
Oh, shame on the dolt would be going,
Nor tarry for one bottle more!

Chorus: Come fill, fill, my good fellow!
Fill high, high, my good Fellow,

Now longing drives me often out to the hills,
To see the desire of my heart smiling there,
To see my languishing look,
But I never return contented.

How my heart beats, as if you were close to me,
O come, my dearest, your beloved is here!
For you, I sacrifice everything that God gave me,
For I love you, as I have never loved before!

O dear, hurry to the bridal dance!
I bring roses and myrtles for the wreath.
Come, magically change my little hut to the temple of peace,
To the temple of bliss, where you will be the goddess!

Mit einem gemalten Band (With a Painted Ribbon) 1810

Composed in 1810 as the third of his three Op. 83 Lieder. “And the playful, operatic *With a Painted Ribbon* a depiction of love as a breath of springtime wind, is full of youthful bloom, reveling in childish innocence.” (S. Bose)
Beethoven revered Goethe, who spoke with mingled admiration and astonishment, writing to his wife in Weimar: ‘I have never met an artist so self-contained, so energetic and so fervent.’

Johann Wolfgang von Goethe (1749-1832)

Little flowers, little leaves
are strewn with a delicate hand
by good, young gods of the Spring
playing with a flowing ribbon.

Zephyr, put it on your wings,
and wrap it around my love's dress;
and she'll step in front of the mirror
with delight.

She will see herself surrounded by roses,
as she herself is like a young rose;
just one glance, dearest one!
and I will have reward enough.

Feel what this heart feels!
reach out your hand to me,

and let the ribbon that binds us
be no fragile ribbon of roses.

Wonne der Wehmut (Joy of Melancholy) 1810

This is another of the Op. 83 Lieder settings of the poetry of Goethe, whom Beethoven revered. This song displays a meditative mood with the haunting repeated mummering of the words *trocknet nicht*—do not dry (tears of eternal love).

Do not dry, do not dry,
tears of eternal love!
Ah, even when the eye is but half dry
how desolate, how dead the world appears!
Do not dry, do not dry,
tears of unhappy love!

Der Liebende (Loving) 1809

Der Liebende (Loving) was again written on texts by Christian Ludwig Reissig, Beethoven had set a few of Reissig's poems, including *Lied aus der Ferne* (Song from Afar) Beethoven seems to have had a strong affinity for Reissig, possibly because he saw his own failed love life in Reissig's passionate writings. Beethoven writes "In leidenschaftlicher Bewegung" (with passionate movement) as the tempo in this short but impassioned song.

Poet: Christian Ludwig Reissig (1784-1847)

What a wonderful life,
A mixture of pain and pleasure,
I have never felt such
A beating in my breast.

Heart, my heart, what is this throbbing?
Your tranquility is vanished.
Tell me, what happened to you?
I never saw you like that!

The *Shooting Star* * has burned you
With the breath of love.
They who are in the sanctuary
Of pure innocence have died.

Yes, the beautiful *Heaven's Blossom**

With the magic look of kindness
Holds me with a bond,
That cannot be torn!

Often, I want to flee the dear one;
With tears quivering in my sight,
And the spirits of love
Pull me back immediately.

You throb with hot blows
Eternally against this heart,
But alas, she does not feel
What my heart does!

*The flowers symbolize passion and happiness

Neue Liebe, neues Leben (New Love, New Life) 1810

The songs of Opus 75 are clearly the work of the mature Beethoven. They are dedicated to Princess Caroline Kinsky. The poem is of a person newly in love and not sure what is happening. He vacillates between ecstasy and confusion, which Beethoven pictures in the piano interludes and recitative-like questioning of the new feelings. The song culminates in an operatic-like forceful manner.

Poet: Johann Wolfgang von Goethe (1749-1832)

Heart, my heart, what is this supposed to mean?
What is troubling you so?
What a strange new life!
I do not recognize you anymore.
Everything that you loved is gone,
What you were troubled by is gone,
Even your diligence and your self-control.
Oh! how did you come to this?

Does youthful bloom bind you,
And this lovely figure,
whose gaze is full of fidelity and goodness,
hold you with endless power?
When I rush to get away from her,
to take heart and flee her,
I am guided immediately
alas, back to her.

And with this magic thread
that cannot be torn
the dear, impish maiden
holds me so unwillingly;