



**SONGFUL
HARMONIES:**
the song-inspired
piano music of
**SCHUBERT & LISZT
&
BARTOK**

With SYLVIA CHAN & BALAZS SZOKOLAY
on the piano

6 November 2018, 8.15pm,
Trinity College Chapel, Cambridge

*A concert in the "Hear the song in the music" series
presented by The Classical Group.*

HEAR
THE
SONG
IN
THE
MUSIC

Introduction to The Classical Group and the “Hear the song in the music” series

The Classical Group was launched in 2016 as a non-profit organisation with a mission to create original concert programs that enable people to engage with music, be inspired by the music as well as the poetry and the stories, and to be spurred to discover and rediscover works of exceptional musical qualities.

With the motto “brought together by beautiful music”, the group currently has a mixed-voice, small-group ensemble, The Classical Singers, which is based in Hong Kong and has operated as an 8- and 6-voice ensemble performing the works of composers from Mozart, Fauré, Brahms and Saint-Saëns to Ešenvalds, Lauridsen and Elder, giving first performances on 2 occasions, and in a number of venues internationally, collaborating also with a number of world-class musicians and solo performers. The musicians have various backgrounds: a few have played and sung for and continue to be connected with the Oxford and Cambridge colleges, and collectively the singers have sung in over 20 groups including the Cambridge Singers, Pembroke College Oxford Choir, the Bach Choir and others and some have made a series of solo appearances.

In 2017, the group launched the “Hear the song in the music” series to pursue its interest in how songs have inspired instrumental music and how the piano has been a major part of that. The mission is to celebrate songs and song-inspired piano and chamber music and to bring words, music and idea together, as well as music and musicians, while doing so.

These piano works can be “literal” transcriptions that are highly faithful to the original (with the song and the piano pieces almost like “twins”), or they can be a different kind of transcription that is much more of a free variation on the original, more improvisational, taking a work and building it in his own image, with brief allusions to the song only, and these are often called paraphrases, reminiscences, or fantasies.

This is the first concert presented by the group in Cambridge.

“
brought
together
by
beautiful
music”



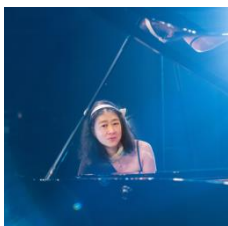
Balázs Szokolay - pianist (*Schubert and Hungarian folksong-inspired virtuoso*)

Balázs is an internationally renowned pianist who was born into a family of musicians in Budapest and started playing the piano at the age of 5. His teachers have included Klára Máthé, Pál Kadosa, Zoltán Kocsis, György Kurtág, and Ferenc

Rados, in Budapest, and later on Mikhail S. Voskresensky, Amadeus Webersinke, Ludwig Hoffmann and Yvonne Lefebvre.

Since being a prizewinner at many international piano and chamber music competitions, including Leeds, Zwickau, Brussels, Montreal, amongst others, he has performed in over 30 countries on 4 continents, with chamber partners including Franz Liszt Chamber Orchestra, the Birmingham Symphony Orchestra under Simon Rattle, the Budapest String Quartet, Clemens Hagen, Aurèle Nicolet, Zoltán Kocsis, Miklós Perényi, Vilmos Szabadi, to name a few. Balázs has recorded extensively with Naxos, also winning the "Record of the Year" by London's Daily Telegraph for his Naxos CD of Grieg works in 1992.

A thousand-faced pianist Balázs is a prominent Liszt interpreter while also inspired by Brahms, Beethoven, Schubert, Mendelssohn, Grieg and Bartók's songs, and his performances have been described as "dazzling, dangerous and tremendously exciting" and "one of the supreme colourists among today's pianists".



Sylvia Chan - pianist (*Liszt the "heaven and hell" cosmopolitan traveller*)

Sylvia was a prizewinning pianist in open competition while growing up in Hong Kong and the UK, and performed as a solo pianist and in a duo with cellist Miriam Kirby (The Hague String Trio), including in St John's Smith Square, London, West Road Concert Hall, Cambridge, and recorded as a soloist (Bach, Brahms and Liszt).

Sylvia studied the piano with Eleanor Wong (Academy of Performing Arts) in Hong Kong and Christopher Elton (Royal Academy of Music) in London, also taking lessons from Hamish Milne (also in London). She also received individual voice training since a young age and later went on to study with British baritone Nigel Wickens in Cambridge, singing in a number of prizewinning choirs and ensembles when growing up and performing in a number of professional opera productions in the UK.

2018 marks Sylvia's first "return" solo piano performance after more than 15 years away when she gave her last recital in Trinity College Chapel in a programme with Beethoven, Mendelssohn, Chopin, Liszt, Brahms, and Ravel; this evening marks her return to the Chapel and she comes back with a focus on Liszt and songs. Sylvia dreams about yet-to-be-explored concert programmes and bringing disparate ideas together, and brings her piano, vocal and chamber training and background in realizing this concert series.

Away from music, she enjoys a career in investment management and entrepreneurship with a focus on technologies; she is author of 2 books and has a PhD from the University of Cambridge; recent activities include a project researching into the transferable skills, mindsets and habits of intensively trained musicians to business and professional life.

Introduction to the concert programme

This is the second concert in the "Hear the song in the music" series and the programme tonight celebrates the song-inspired piano music of Schubert, Liszt, and Bartók.

A wonderful place to start this evening's concert is an amazing piano piece that reflects the love the piano composer and virtuoso performer *par excellence* Franz Liszt had for W.A. Mozart. The piece, *A la Chapelle Sixtine*, is constructed after Mozart's *Ave Verum* and Allegri's *Miserere*, 2 choral masterpieces and both highly connected with the Sistine Chapel.

While Liszt was well-versed with masterpieces of the high church, he also composed a large number of beautiful piano pieces inspired by folk songs, and they belong to the “paraphrase” category too. Liszt was, of course, Hungarian in his origin, even if born and brought up in a part of Hungary that was German-speaking (and which today is part of Austria). One of the piano pieces written by Liszt around folk songs is his Hungarian Rhapsodies (we present no 17 tonight), which were one of his most popular works during his lifetime. It was Bela Bartók, Liszt’s younger Hungarian peer and less cosmopolitan colleague, who is often considered to be “more” Hungarian, and certainly Bartók’s 3 piano pieces on the folk songs of the Csik region of Hungary (which is now in Romania) are lovely small gems. While Liszt and Bartók were very different figures, the latter studied piano under a former student of Liszt and adored Liszt (even if he criticized Liszt’s Hungarian-inspired music). But we must mention the Austrian Franz Schubert too: he too was attracted to the Hungarian musical idiom and amongst a number of works influenced by Hungarian folk themes, wrote a popular and well-loved Hungarian Melody in B minor. Schubert’s links with Hungary came in his visits to the summer residence of Count Johann Karl Esterházy in Zseliz, Hungary (today in Slovakia).

In between these Hungarian folk song-inspired piano pieces by 3 different composers, we also include a beautiful and lyrical piano work by Liszt composed on a “forgotten” song that is in fact a rework on a piano piece Liszt wrote some 30 years previously that was based on a song (“*O pourquoi donc*”) he composed, neither of which were published, hence the “forgotten” in the title. The manuscript was found by one of Liszt’s friends in a drawer in the *Villa d’Este*!

The second half revolves around 2 themes. First are the Italian songs written by Liszt for which he also wrote piano versions that are much-loved by pianists and are today probably more popular than the songs they originated from. Liszt certainly left us with many piano works with literary and art connections or are directly and explicitly inspired by specific poems (whose text he often wrote on the score). During 1838–9, he and *Marie d’Agoult* were reading Petrarch and Dante together while

travelling in Italy; and the 3 pieces inspired by the Petrarch sonnets (no 47, 104, and 123) were written then; they were subsequently collected into Book 2 “*Italie*” of his *Années de pèlerinage* (S.161) (we present 104 and 123 this evening).

These songs once again remind us of the *cosmopolitan* *extraordinaire* that Liszt was: in fact; while the major part of Liszt’s output in songs was in German and French, there were also some Italian and Hungarian ones, and one in English.

This is perhaps a good moment to quote Alfred Brendel’s

comments that the “*piano literature is pervaded by the musical attitude of singing ... Turning the piano into a vehicle of singing is not, to be sure, entirely Liszt’s doing. But who else was able to make the vox humana vibrate so sensuously on the piano?*”

But perhaps the most well-known song-piano connection and the second theme for our second half this evening is that of Schubert and the “Wanderer” theme: “*Der Wanderer*” (D.489 / D.493) is one of the most well-known Schubert *lieder* and it inspired a most virtuosic piano work which also forms the final item in tonight’s programme ...and appropriately, if the “wanderer” took time to find his “Wanderer fantasy” he was also somewhat “saved” by it.

The programme

Liszt after Mozart and Allegri

Liszt *A la Chapelle Sixtine* (S.461)

Liszt after his “forgotten” song

Liszt *Romance oubliée* (S.527)

Bartok, Schubert and Liszt after Hungarian folk songs

Liszt *Hungarian Rhapsody no.17* (S.244/15)

Schubert *Hungarian Melody in B minor* (D.817)

Bartok *3 Hungarian folk songs from the Csik District* (Sz.35a)

[there will be a 15-minute intermission]

Liszt after his own Italian songs (Petrarch sonnets)

Liszt *Sonnetto 104 “Pace non trovo”* (S.161/5)

Liszt *Sonnetto 123 “I’vidi in terra angelici costumi”* (S.161/6)

Schubert after his own song “Der Wanderer”

Schubert *Fantasie in C major (“Wanderer”)* (D.760)

pieces inspired
sonnets (no 47,
written then;
subsequently
2 “*Italie*” of his
(S.161) (we
123 this
again remind us
extraordinaire
fact; while the
Liszt’s output in
German and
also some
Hungarian ones,

good moment to
Brendel’s

And so our final homage is to the “Wanderer” and this time we leave the real work to Schubert. (A small diversion: we do, of course, also pay an indirect and unspoken homage to Goethe who is very much present and represented in the songs of both Liszt and Schubert; not only that, Liszt’s *Années de pèlerinage* [Years of Pilgrimage] were his nod to the influence of Goethe’s novel *Wilhelm Meisters Lehrjahre* [Wilhelm Meister’s Apprenticeship] from 1795). The “Wanderer” is very much part of 19th century Germany’s cultural imagination (and it has inspired a few other Schubert and Liszt songs). In the *Fantasie*, Schubert took inspirations from his own song to create a large piano work that is very different from the song itself: the Fantasy in C major famously has a second movement that quotes the “*Der Wanderer*” song quite closely and intricately crafts a long section in the “Wanderer” key of C sharp minor but it is very much a piece in C major that ends with a cascade of ravishing C major chords.

Poetry infuse much of the piano works in tonight’s programme – more than the piano “singing” lyrical melodies, it is in fact asked to express both the music and “musical poetry” in the songs as well as the specific poetry of the words of a poem, a sonnet or a religious text.

We hope you enjoy this journey: a first half that starts with the very Lisztian theme of “heaven and hell” and ends in the very earthly Hungarian folk songs, and a second half that is very much about the “Wanderer” getting a little lost (in some Liszt in Italy) and somehow seeing some light in Schubert’s C major affirmation.

Let the piano sing. May the piano sing the “song without words” but make clear the poetry to you.

Notes on the music

F. LISZT

A la Chapelle Sixtine

S.461 (1862)

Liszt paid homage to Mozart in a number of ways and one of the more unusual ways was an astounding piano piece entitled *A la Chapelle Sixtine* that was composed after 2 emblematic Catholic choral pieces: Allegri’s *Miserere* and Mozart’s *Ave Verum*.

The piece is a homage after a homage. By the time the piece was composed, Liszt was into his 50s, had lost two of his children and was soon to actually make Rome his residence (he was to spend much of his time there during the last 20 years of his life). The piece was composed after a visit to Sistine Chapel in the second half of 1862 – following his arrival in Rome, Liszt often found himself drawn to the place where, in 1770, the 14-year-old Mozart had heard for the first time and committed to memory Allegri’s *Miserere*, an unpublished choral piece whose performance at that time continued to be limited to the Sistine Choir during Holy Week.

The inspiration behind penning the piece can be seen from a letter Liszt wrote in late 1862:

“It was as if I saw [Mozart] and as if he looked back at me with gentle encouragement. Allegri was standing by his side, basking in the fame which his Miserere now enjoyed I have not only brought them closer together, but, as it were, bound them together. Man’s wretchedness and anguish moan plaintively in the Miserere; God’s infinite mercy and the fulfilment of prayer answer it and sing in [Mozart’s] Ave Verum. This concerns the sublimest of mysteries, the one which reveals to us Love triumphant over Evil and Death.”

Liszt is known to have played this piece – the heavenly soaring work remains one of his special favourites, together with his transcription of the *Dies Irae* and *Larymosa* from the *Requiem* – and to have said that:

“The sequences of the Ave Verum are among the most beautiful things that Mozart wrote I do not think he would have objected to my development of them.”

In the piece, Liszt refers less directly to *Allegri* with its static harmonies, but actually inserts the *Mozart*, whole and intact. One could say that the piece alternates between the longer *Allegri* evocations and the shorter *Mozart* sections – starting in G minor, we hear ever more tortured, dark and searing chords and arpeggios suggesting “the misery and anguish of mankind” (capturing the essence of the *Allegri* piece), which sets the scene for the appearance in B major (transposed from the original’s D major) of Mozart’s exquisite motet representing “the infinite mercy and grace of God” and a clear contrast with the previous section. Thereafter, we hear a reprise of *Allegri* and G minor before a second appearance of the ethereal *Ave Verum* - this time in F sharp major! (Liszt’s key for “heaven”) - and finally the piece ends in G major. (It is of interest also to note that the Russian composer Tchaikovsky later on incorporated an orchestration of Liszt's transcription of Mozart in his fourth orchestral suite, *Mozartiana* [moving the theme to F major!]).

B. BARTOK		F. SCHUBERT		F. LISZT
3 Hungarian folk songs	&	Hungarian Melody in B minor	&	Hungarian Rhapsody no.17
from the Csik district				
Sz.35a (1814-18)		D.817 (1824)		S.244, no. 17 (1882)

Bartók’s 3 Hungarian Folksongs from the Csík District date from 1907 when he visited Transylvania, the region in which the Csik county lay and was still part of the Kingdom of Hungary. He had set off on a 2-month tour to collect folk music and had heard these folk-tunes played on a peasant flute. He first transcribed them for recorder and piano and then for piano solo. The second and third numbers are versions of 2 songs: *Sír a kisgalambom* (“When my little dove weeps”), a song that Bartók also later used and in which the singer asks his mother why she will not let him marry “this little maiden” and *Októbernek elsején* (“October, the first of October”), which comments that “there’s no sunshine on the meadows of Csíkjenőfalva”.

It was as a result of the work carried out by the likes of Béla Bartók and Zoltán Kodály in collecting, publishing and adapting folk songs that Hungarian folk music is famous far and wide today. It is understood that the basic melodies of the Hungarian treasury of folk songs exceed 3,000 in number and naturally multitudes of innumerable and boundless variations are attached to these.

Schubert spent the summers of 1818 and 1824 at the chateau of Count Johann Karl Esterházy (of the same Hungarian noble family that had been patron to Haydn), where he taught the Count’s two daughters. It was there that he was exposed to the lively Magyar rhythms and tunes that infuse the Hungarian Melodie D817, a gem he composed in 1824 on his return to Vienna, but which went unpublished until a century after his death.

Liszt wrote 20 Hungarian Rhapsodies that were based around his collection of what he called gypsy songs, having spent time in gypsy encampments to absorb the strong flavour of their rhythms – the slow pride of the *Lassan* and the exuberance of the *Friska* – and having always admired the music of the gypsies. The first of these was written in 1846 when Liszt was 35 years of age, and the last in 1885 with Liszt at the age of 74. Most of these are in the sectional slow-fast form of the gypsy dance known as the *czardas*, with capricious changes of tone from aggressive self-assertion to coy, even seductive restraint, and often also characterized by moments of maudlin self-pity alternating with fits of whirling frenzy. There is also use of the so-called “gypsy scale” which contains 2 striking intervals known as “augmented 2nds”.

Not all of these pieces had clear song origins; some do, an example being no 13 which is based on 2 songs (and it was Bela Bartók who published the source songs with text). Some others are based on marches as well as instrumental melodies. The pieces are almost all characterized by the recreation on the piano of a gypsy band, with its string choirs, the sentimentally placed solo violin and the compellingly soft, percussive effect of the cimbalom, the Hungarian zither. The capricious charm of the Hungarian Rhapsodies make them still undisputedly popular today almost 150 years after they were composed.

Rhapsody no 17 was published in 1882 and is one of the “late” Rhapsodies, and it uses a chord or a figure chromatically altered and then repeated in its original form. Of all the Rhapsodies, this is arguably the most emblematic of what is widely seen as Liszt’s late style: austere, condensed, fragmentary, abstract and for some puzzling. It is also of interest to

note the imitations of indigenous instruments in the piano as well as the fact that the key in which the piece is written is uncertain.

It is interesting to note Bartók's comment that relates to one of Liszt's other Rhapsodies, no.15, especially as it provides a balance against the younger composer's criticism of Liszt's combination of "Western" elements with Hungarian folk elements: when tracing the evolution of the *Rákóczi March* (the subject of Rhapsody no. 15), Bartók wrote: "*Nevertheless, the way they are transformed, melted, and unified presents as a final result a masterpiece of music whose spirit and characteristics are incontestably Hungarian.*"

F. LISZT

Romance oubliée

S.527 (1880)

There exists 2 *Romance oubliées* both of which are piano transcriptions on the same song, "*O pourquoi donc*" that originally dates from the 1840s. We are not very sure of the precise sequence of events or what led Liszt to set the song to the words to the text called "*O pourquoi donc*" and to write it for *Madame Josephine Koscielska*. What we do know is that the first piano version (S.169) was written by a youthful Liszt (1848?), and that the second version (S 527) was written more than 30 years and only a few years before Liszt's eventual death, after the "original" version that had remained unknown and unpublished, and this second version was Liszt's response to a publisher who had found a "leaf taken from an album" while at the *Villa d'Este* and wanted to reprint his earlier "Romance". In fact, Liszt's response was a little more than that: in 1880 he wrote versions not only for the piano, but also for viola and piano, violin and piano, and cello and piano, which were all simultaneously published. He gave the indication of *Andante malinconico* to his second piano version of the *Romance*, and the mature Liszt quoted from the original melody but then did something new to it. The opening single-line, five-note *motif* establishes an aura of languor and sadness in its 9/8 rhythm (whereas the original is in 6 / 8 rhythm).

After a short introduction based on the first two bars of the song, Liszt quotes 16 bars of the "original", and then the theme is developed, moving from the E minor to E major and from 9 / 8 to 6 / 8 and then to 2 / 4, through a *cadenza* section to a long pedal at E, a long-drawn-great harmonic charm and dreamy, melancholy character, where the first theme is again heard a few times but in E major. The piece is very much a new composition, as Schumann said of Liszt's piano transcriptions.

The text of the untitled poem is reproduced as follows:

*Oh pourquoi donc, lorsqu'a leurs routes
Les doux bonheurs ne manquent pas,
Pourquoi donc pleurent-elles toutes,
Les pauvres femmes d'ici-bas ?
Ne jetez pas sur ce mystere
Votre dedain froid et cruel,
Et par le rire de la terre
N'insultez pas les pleurs du ciel.
Ce qui soudain deborde en elles
Nul de vous ne l'eprouverait;
Mais vous laissez ces esprits freles
Se bercer de leur deuil secret.*

The piece begins to intensify at measure 18 and builds with repeated chords to a forte section that is immediately curtailed by a single-line quasi-cadanza section. The rest of the piece is elegiac with its half-note motives, often in augmentation of the opening motive, and rolling eighth- and sixteenth-note arpeggios. It is a short piece that expresses nostalgia and regret.

F. LISZT

Sonnetto 104 (from *Années de pèlerinage*, Book 2 - "Italie")

Sonnetto 123 (from *Années de pèlerinage*, Book 2 - "Italie")

S.161, no 5 and 6

Liszt put 3 of the sonnets of Renaissance Italian poet Petrarch often known as a "humanist" to a song first and then transcribed them for the piano (though the piano versions were published first) but the vocal character is very distinctive in these piano pieces. These pieces are the direct result of the composer's travels in Italy during 1838–9, when he and *Marie d'Agoult* read Petrarch and Dante together. They were collected into Book 2 "*Italie*" of his *Années de pèlerinage* (years of pilgrimage) (S.161) that is a collection of piano pieces he wrote inspired by his travels. Liszt originally wrote these as songs for tenor, but soon wrote early piano versions that were in fact published first. He later revised them both for piano (as included in this cycle), and more radically for baritone.

Sonnet 104 (*Pace non trovo / I find no peace*) is packed with dichotomies, antitheses and internal conflicts (staring without eyes, crying without voice, burning and freezing alike) that speak of the paradoxes of love. The music is characterized by abrupt changes in character and dynamics, with agitated outbursts followed by extreme lyricism. The use of repeated notes – as in the first subject, marked *molto espressivo* and very much in *recitativo* style – mirror the declamatory and vocal character of the pieces in a very distinctive fashion.

Sonnet 123 (*I' vidi in terra angelici costumi / I saw angelic virtue on earth*) has much less internal struggles and is comparing Laura, the female subject that Petrarch wrote much about, to a tender, gentle angel. The music is like a celestial dream; there are many harmonic shifts before an invocation of "Love!, wisdom!, valour, pity and grief" that then give way to a serene and noble *coda* ending.

The subject of these sonnets, the author's feelings around his love for Laura is in some ways not about Laura at all but a warfare between flesh and spirit; the pre-occupation with the struggle between heaven and earth is a lifelong one for Liszt, and it is not a surprise that he sympathized with Petrarch who also understood Augustine's struggle with Earth and Heaven.

Further, the stylistic similarity between Liszt's vocal writing in these pieces and the compositions of the *bel canto* greats is noteworthy and it is difficult to deny the Italian quality of these songs.

F. SCHUBERT

Fantasia in C major ("Wanderer Fantasia")

Op.15 (D.760) (1822)

- I. *Allegro con fuoco ma non troppo*
- II. *Adagio*
- III. *Presto*
- IV. *Allegro*

The famous *Der Wanderer* song (D.489) was written when Schubert was not even 20 years old. This song, on Georg Schmidt's poem, captured the public's imagination like few other Schubert songs – only *Erlkönig* could rival its reputation in the composer's own lifetime. An early work, the D.489 is somewhat different from much of the great Schubert song repertoire that is characterized by spontaneity and naturalness. Instead, the D.489 illustrates how much the Schubertian *lied* owes to the opera house; the song is constructed from alternating short and often theatrical recitative followed by lyrical aria-like sections.

The idea of a "Wanderer" was an important theme within German literary and philosophical circles at the time: the "traveller" was often on an important spiritual journey as much as a physical one, someone who is not on an aimless journey but is, rather, transformed through his journey. Schubert wrote another more than one Wanderer-themed songs, one by the exact same name a years later, numbered D.649 (1819), based on Friedrich von Schlegel's text and in D major, and others including *Der Wanderer an den Mond* (D.870, on Seidl text), *Der Pilgrim* (D.794, on Schiller text), as well as the 2

famous settings of Goethe, *Wandrer's Nachtlied* I (D.224) and II (D.768). (Liszt himself also wrote 2 *Wandrer's Nachtlied* on Goethe's same text).

The *Fantasia* in C major, Op. 15 (D. 760), popularly known as the *Wanderer Fantasy*, is a fantasy for solo piano completed by Schubert in 1822 (6 years after the song) when he was in his mid-20s and is the work of Schubert the confident master. In contrast to the more intimate and inward-looking nature of most of Schubert's lieder and much of his mature piano music, the *Fantasia* is a work on an heroic scale in which a rhythmic pattern called a *dactyl* - long, short-short - heard in the first few bars of the *Allegro* is expanded, inverted, repeated and elaborated with dazzling effect, heavily present in three of the four movements and forming the basis for the stupendous conclusion.

The piece is considered Schubert's most technically demanding composition for the piano - Schubert himself is known to have said "the devil may play it, for I cannot", in reference to his own inability to do so properly, while pianist Alfred Brendel perceptively noted that no previous composer had gone so far beyond the possibilities of contemporary instruments as Schubert did here. No other piano work of Schubert's requires nearly as much technical facility, and even today almost 200 years after its completion, it remains one of the most difficult pieces in the piano repertoire.

The four "movements" or sections are designed to be played without a break between them and the piece becomes more and more virtuosic as it moves toward its thunderous conclusion. No work better demonstrates Schubert's ability to conjure up a wide palette of orchestral colours with the piano.

There are multiple references and allusions to the song in all sections but the most direct reference to the D.489 song itself is in the second movement, marked *adagio*, which is itself in the key of C-sharp minor - the original key of the song - and even more specifically, an 8-bar phrase from the song that describes the feelings of the wanderer: the sun seems old, the blossom withered, life old:

*Die Sonne dünkt mich hier so kalt,
Die Blüte welk, das Leben alt,
Und was sie reden, leerer Schall;
Ich bin ein Fremdling überall.*

Schubert is known to have returned to the *Wanderer* theme on multiple occasions especially towards the end of his life. And his last piano sonata, the *Sonata* in B flat major, D.960, is a prime example of Schubert's obsession with the theme - with its reference to the song in the development section of the first movement and its second movement also in C sharp minor (while the *Fantasia* in C bookends the C sharp minor in C major, the last sonata bookends it in 2 movements both in B flat major). So much so that C sharp minor - the key of the D.489 song - is often known to be his *Wanderer* key!

Text to songs that inspired the piano work (with English translations)

Mozart - Ave Verum

Ave verum corpus natum
De Maria virgine
Vere passum immolatum
In cruce pro homine
Cuius latus perforatum
Unda fluxit et sanguine
Esto nobis praegustatum
In mortis examine. [Amen]

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death. [Amen]

Allegrì - Miserere

Miserere mei, Deus, secundum magnam
misericordiam tuam; et secundum multitudinem
miserationum tuarum, dele iniquitatem meam.
Amplius lava me ab iniquitate mea: et a peccato meo

Have mercy upon me, O God, after thy great goodness:
according to the multitude of thy mercies do away mine
offences.
Wash me thoroughly from my wickedness: and cleanse

munda me.

Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealabor.

Auditui meo dabis gaudium et laetitiam: et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.

Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis.

Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui, et spiritu principali confirma me.

Docebo iniquos vias tuas, et impii ad te convertentur.

Libera me de sanguinibus, Deus, Deus salutis meae, et exultabit lingua mea justitiam tuam.

Domine, labia mea aperies, et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicias.

Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium justitiae,

oblationes et holocausta; tunc imponent super altare tuum vitulos.

Liszt - sonetto 104

Pace non trovo, et non ò da far guerra;
e temo, et spero; et ardo, et son un ghiaccio;
et volo sopra 'l cielo, et giaccio in terra;
et nulla stringo, et tutto 'l mondo abbraccio.

Tal m'ài in pregion, che non m'apre né serra,
né per suo mi riten né scioglie il laccio;
et non m'ancide Amore, et non mi sferra,
né mi vuol vivo, né mi trae d'impaccio.

Veggio senza occhi, et non ò lingua et grido;
et bramo di perir, et cheggio aita;
et ò in odio me stesso, et amo altrui.

Pascomi di dolor, piangendo rido;
egualmente mi spiace morte et vita:
in questo stato son, donna, per voi.

Liszt - sonetto 123

I' vidi in terra angelici costumi,

me from my sin.

For I acknowledge my faults: and my sin is ever before me.

Against thee only have I sinned, and done this evil in thy sight: that thou mightest be justified in thy saying, and clear when thou art judged.

Behold, I was shapen in wickedness: and in sin hath my mother conceived me.

But lo, thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.

Thou shalt purge me with hyssop, and I shall be clean: thou shalt wash me, and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness: that the bones which thou hast broken may rejoice.

Turn thy face from my sins: and put out all my misdeeds. Make me a clean heart, O God: and renew a right spirit within me.

Cast me not away from thy presence: and take not thy holy Spirit from me.

O give me the comfort of thy help again: and stablish me with thy free Spirit.

Then shall I teach thy ways unto the wicked: and sinners shall be converted unto thee.

Deliver me from blood-guiltiness, O God, thou that art the God of my health: and my tongue shall sing of thy righteousness.

Thou shalt open my lips, O Lord: and my mouth shall shew thy praise.

For thou desirest no sacrifice, else would I give it thee: but thou delightest not in burnt-offerings.

The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt thou not despise.

O be favourable and gracious unto Sion: build thou the walls of Jerusalem.

Then shalt thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon thine altar.

I find no peace, and all my war is done.
I fear and hope. I burn and freeze like ice.
I fly above the wind, yet can I not arise;
And nought I have, and all the world I season.

That loseth nor locketh holdeth me in prison
And holdeth me not--yet can I scape no wise --
Nor letteth me live nor die at my device,
And yet of death it giveth me occasion.

Without eyes I see, and without tongue I plain.
I desire to perish, and yet I ask health.
I love another, and thus I hate myself.

I feed me in sorrow and laugh in all my pain;
Likewise displeaseth me both life and death,
And my delight is causer of this strife.

I saw angelic virtue on earth

E celesti bellezze al mondo sole;
Tal che di rimembrar mi giova, e dole:
Che quant'io miro, par sogni, ombre, e fumi.

E vidi lagrimar que' duo bei lumi,
Ch'han fatto mille volte invidia al sole;
Ed udi' sospirando dir parole
Che farian gir i monti, e stare i fiumi.

Amor! senno! valor, pietate, e doglia
Facean piangendo un più dolce concerto
D'ogni altro, che nel mondo udir si soglia.

Ed era 'l cielo all'armonia s'intento
Che non si vedea in ramo mover foglia.
Tanta dolcezza avea pien l'aer e 'l vento.

Schubert - Der Wanderer

Ich komme vom Gebirge her,
Es dampft das Tal, es braust das Meer.
Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer, wo?

Die Sonne dünkt mich hier so kalt,
Die Blüte welk, das Leben alt,
Und was sie reden, leerer Schall;
Ich bin ein Fremdling überall.

Wo bist du, mein geliebtes Land?
Gesucht, geahnt, und nie gekannt!
Das Land, das Land so hoffnungsgrün,
Das Land, wo meine Rosen blühn.

Wo meine Freunde wandelnd gehn,
Wo meine Toten auferstehn,
Das Land, das meine Sprache spricht,
O Land, wo bist du? . . .

Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer, wo?
Im Geisterhauch tönt's mir zurück:
"Dort, wo du nicht bist, dort ist das Glück."

and heavenly beauty on terrestrial soil,
so I am sad and joyful at the memory,
and what I see seems dream, shadows, smoke:

and I saw two lovely eyes that wept,
that made the sun a thousand times jealous:
and I heard words emerge among sighs
that made the mountains move, and halted rivers.

Love, Judgement, Pity, Worth and Grief,
made a sweeter chorus of weeping
than any other heard beneath the moon:

and heaven so intent upon the harmony
no leaf was seen to move on the boughs,
so filled with sweetness were the wind and air.

I come down from the mountains,
The valley dims, the sea roars.
I wander silently and am somewhat unhappy,
And my sighs always ask "Where?"

The sun seems so cold to me here,
The flowers faded, the life old,
And what they say has an empty sound;
I am a stranger everywhere.

Where are you, my dear land?
Sought and brought to mind, yet never known,
That land, so hopefully green,
That land, where my roses bloom,

Where my friends wander
Where my dead ones rise from the dead,
That land where they speak my language,
Oh land, where are you?

I wander silently and am somewhat unhappy,
And my sighs always ask "Where?"
In a ghostly breath it calls back to me,
"There, where you are not, there is your happiness."

Acknowledgements

We would like to thank the Master and Fellows of Trinity College for permission to use the Chapel for tonight's concert.

Thank you also to Dr WT Kwok and Mr Anthony Wang for helping with the arrangement of the concert.

We wish to acknowledge the presence of Mrs Anna Hont, wife of the late Dr Istvan Hont, who was at Kings College for much of his career; we are delighted to be able to perform some of Istvan's favourite music tonight.

Our supporters

We would like to thank Ms Sharon Yeoh for joining the Friend's Circle (support of HK\$2,500 or £250 or above) for this present concert.

For more information

We are delighted to hear ideas and suggestions from you. You can also learn more about the series at www.singinthemusic.com and at www.theclassicalsingers.com. A statement of the constitution and objectives of The Classical Group is at www.theclassicalsingers.com/contact-us/our-constitution-and-objectives.



HEAR
THE
SONG
THE
MUSIC