

Romancing the Song

The Romantic Age was a time of song. And love, as has been the case in the art of song from the trovères down through the Rolling Stones, was a favorite theme.

But what particularly distinguished the songs of the nineteenth century was a love of and a new-found joy in nature. Trees, birds, flowers, night mysteries, valleys, breezes, even frosts and storms permeate the words and music of the nineteenth century, especially those of the Germanic countries.

The nineteenth century did not invent the worship of the outdoors, of course. It had been, in fact, a major preoccupation of life a century earlier. But in that age, a love of nature was a more formalized concept, one that sprang from an ancient pastoral tradition and was recreated in idealized Grecian and Roman terms.

The Romantics, on the other hand, exalted nature in the raw. Their view of naturally wild and uninhibited forces would have been unthinkable in more classic or rococo times. To the nineteenth-century mind, however, an unrestrained nature held valid parallels for the heightened emotions they felt in their own lives and which they poured into their painting, books, poetry and music.

In considering the rich vein of songs from this period, we must not limit ourselves to works for solo voice, for the choral song is a first cousin to the lied. Like the lied, the choral song was an outgrowth of an eager need for music-making that had sprung up among the middle class.

Because new songs were constantly in demand for performance at home as well as in emerging concert halls, the Romantic era brought into being some of the most significant choral works yet written, from light serenades with guitar or piano accompaniment, to full-scale requiems, cycles and cantatas with orchestra.

It is this unbounded Romantic spirit that the Turtle Creek Chorale celebrates with this new recording, which represents a major step forward in the life of this acclaimed body of singers. And for those of us who only listen, it is a voyage of discovery; many of these works are going on record for the first time.

In chronological order, the composers in this songfest are Schubert, Mendelssohn, Bruckner, Brahms, Richard Strauss and Franz Biebl. And to begin with the music of Schubert is to begin at the beginning of Romantic song.

In his short life, Schubert wrote well over 500 songs plus a hundred part-songs for male voices. The latter are rarely heard and mostly unknown, but if his lilting serenade for mezzo and male chorus is any example of the quality of this large body of music, then other pieces must be equally ripe for revival.

Most of Schubert's choruses are strophic and contain fairly regular verses. Occasionally, as in his "Ständchen," there are simple imitative passages, but on the whole, the music is homophonic—all parts tend to sing the same words at the same time with the top tenors given the melody.

"Ständchen" is a mirror of a quiet, gentle night streaked with moonlight, and it came about thanks to Schubert's friendship with a woman who led a successful girl's chorus in Vienna. She was given a poem by the famed Austrian poet and dramatist Franz Grillparzer, and she asked Schubert to set it to music for her chorus. Schubert was struck at once by the beauty of the verses, and after studying the words briefly he exclaimed, "I have it! It's done already." A few days later he delivered the completed manuscript.

There was an uncomfortable moment, however, when his friend realized that Schubert had produced a work for mezzo-soprano and male chorus. When the mistake was pointed out, Schubert quickly rewrote the piece for female voices. But today the original version is heard most often.

Felix Mendelssohn's ode to artists ("An die Künstler") is an exuberant, forthright setting of a poem by Schiller for male voices and brass instruments. Its origins are clouded (while it may be stirring, festive music, it is minor Mendelssohn), but it was obviously written for a specific occasion. It is one of a half-dozen secular cantatas Mendelssohn wrote that range from short, straightforward choruses such as this through the elaborate, lengthy "Die erste Walpurgisnacht."

When we think of Anton Bruckner, we naturally think of his massive, highly personal symphonies. Yet Bruckner was first of all a church musician—an organist and choir master—and he wrote an extensive body of accompanied and a capella sacred works that includes motets and full settings of the mass.

The Chorale offers a sample of both the sacred and the secular Bruckner, beginning with his “Ave Maria” for seven-part choir. Bruckner was 37 when it was written, and it is generally regarded as his first true masterpiece (Bruckner was a comparatively late bloomer as a composer). Although this motet was originally composed for mixed choir, the secular works that follow were conceived for men’s voices.

The most original and remarkable is “Abendzauber” (“The Evening’s Magic”) for tenor solo, four horns and yodelers. It dates from the period of the Fourth Symphony, and, although short, it requires virtuoso skills from all performers.

In contrast, “Das deutsche Lied” (“The German Song”) is heroic and militantly straightforward. It is filled with the “über alles” spirit and philosophy of Bruckner’s god, Richard Wagner, especially as expressed in Wagner’s opera *Die Meistersinger*.

Without question, the best known and certainly the most beloved work on the program is the *Rhapsodie*, op. 73 by Johannes Brahms for contralto, male chorus and orchestra, a poignant, chilling musical winterscape known as the *Alto Rhapsody*. In what amounts to a prayer for a soul in agony, Brahms’ setting of the wrenching text by Goethe was a reflection of his own yearning for love and the pain of being denied it.

The Rhapsody followed the monumental German Requiem and was composed when Brahms was thirty-six. There is no mistaking the strong sense of identification he felt with Goethe’s words:

*What man is this? His trail is lost in the underbrush,
behind him the branches of the trees spring together,
the grass rises again where he has passed,
and solitude engulfs him.*

Though the heartache one feels in this work is infinite, it is not music without hope. In fact, rarely has any composer ended on so sublime a note of hope as does Brahms with the C-major entry of the male chorus.

When Brahms gave the finished score to his closest friend Clara Schumann, she made this note in her diary: "A few days ago, Johannes showed me a wonderful work for contralto, male chorus and orchestra. He called it his bridal song. It is a long time since I received so profound an impression; it shook me by the deeply felt grief of its words and music."

And so has it shaken all of us for well over a century. If the *Alto Rhapsody* of Brahms is the most important, best-known work on this program of Romantic choral songs, then the four-part cycle *Die Tageszeiten*, op. 76 by Richard Strauss is the most important, least-known work.

Its origins can be traced to 1924 and Strauss' sixtieth birthday. He was serenaded by the Schubert Society of Vienna, a male chorus directed by Viktor Keldorfer, who used the occasion to urge Strauss to compose something for his chorus. Strauss' first impulse was to refuse. He didn't like writing for chorus, complaining, "It never sounds as I would like it to." But Keldorfer managed to interest the composer by suggesting he use words of the popular romantic poet Joseph Eichendorff for his texts. (Eichendorff's poetry had supplied Hugo Wolf with inspiration for some of his loveliest songs.)

Three years were to pass before Keldorfer heard from Strauss again. In the fall of 1927 a letter arrived with the news that the work for the Schubert Society was nearly finished and would Keldorfer come to Strauss' home to discuss it. Strauss had chosen to compose a choral cycle in four movements using poetry from Eichendorff's *Wanderlieder* (*Travel Songs*) that describes the various times of day: morning, noon, evening, night.

When Keldorfer met with Strauss, he was delighted with what he heard, and had only one suggestion for the composer. Instead of opening with a brilliant orchestral introduction, an a capella beginning would be more effective. Strauss agreed, and Keldorfer suggested as a text for this short, unaccompanied prologue a stanza from Eichendorff's poem "Die Glücksritter" describing daybreak:

*When the cock crows from the roof-tree,
and the moon her lantern shields,
when the stars withdraw at sunrise,
God protect our homes and fields.*

Finally, there is Franz Biebl and his setting of "Ave Maria." This little-known composer was born in Germany in 1906 and is a former faculty member at the Mozarteum in Salzburg. He has spent his life training and conducting choruses, and writing for them. We have the exceptional choral group Chanticleer to thank for discovering this small-scaled, introspective composition. Its familiar liturgical text ("Ave Maria gratia plena") is provided with an unadorned setting for antiphonal choirs with a chant-like preface that is echoed later in the piece.

— John Ardoin

John Ardoin is music critic of *The Dallas Morning News* and author of *The Callas Legacy* and *The Fürtwangler Record*.

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Also by The Turtle Creek Chorale on Reference Recordings:

TESTAMENT: *The Testament of Freedom* by Randall Thompson, music by Hanson, Copland, Bernstein and Ron Nelson. With the Dallas Wind Symphony.
(RR-49CD/2-LP set).

JOHN RUTTER: *Requiem and Five Anthems*. With The Dallas Women's Chorus.
(RR-57CD/LP).

POSTCARDS: World music from many lands, accompanied by indigenous instruments.
(RR-61CD/2-LP set).

THE TURTLE CREEK CHORALE

is a 200-voice men's chorus based in Dallas, Texas. 1995 marked the 15th Anniversary of the group, which culminated in rave reviews for three sold-out concerts in Barcelona, Berlin and Prague. The Chorale presents an annual subscription series at its home, the Morton H. Meyerson Symphony Center, and tours extensively. In 1993, it sang for the first time at Carnegie Hall, and at the national convention of the American Choral Directors Association. The Chorale is active in the fight against AIDS: it was the focus of the award-winning PBS documentary *After Goodbye: AN AIDS STORY*, viewed by an estimated 10 million people worldwide. The Turtle Creek Chorale is a member of GALA, the Gay and Lesbian Choruses of America.

The fifteenth season of the Turtle Creek Chorale marks Timothy Seelig's eighth as Artistic Director. Under his baton the chorus has risen to a place of international musical prominence through its recordings and tours while securing a place at the very heart of the Dallas community through more than fifty performances each year. Dr. Seelig is both performer and educator. He holds the Master of Music and Doctor of Musical Arts degrees from the University of North Texas, as well as the Diploma in Lieder and Oratorio from the Mozarteum in Salzburg, Austria. He is currently on the adjunct music faculty at Southern Methodist University as well as Artistic Director of The Women's Chorus of Dallas. His solo CD *Everything Possible* benefits three AIDS organizations.

THE TURTLE CREEK CHORALE

TENOR I: Deryl Banks, A. G. Black, Lance Boltz, Gary Born, Tab Boyles, Kit Caton, Scott Cecil, Greg Cotton, Scott R. Davidson, Wayne L. Davis, Jim Dees, Raun DeVries, Gene Dolphus, Stephen Frels, Lucas Sterling Gavitt, Martin Guerra, Dean Harberts, Mickey S. Howell, James Kondysar, Heland Lee, T. Brian Mumey, J. Christopher Stinnett, Bryan Tomes, Will Varner, Justin Whitney, Lance Wiesmann, Paul Wignall, Paul J. Williams, Rodger M. Wilson, Mark W. Wright.

TENOR II: George Anderson, Steven Bayes, Tim Blanchard, Dennis Brickman, David Cheek, Kent Cochran, Garry L. Cox, Daryl Curry, Michael Brandon Doubek, Tim Elhard, Lyle Ellerbach, Robert Emery, James Gudat, Bill K. J. Hebert, Kevin Hodges, Jerry Humphreys, J. Jack Jakubowski, Bill Kotch, Jeffrey Lester, Thomas Lloyd, Michael Maples, Scott Mathews, Kenn McBryde, Kent Mecklenburg, Joey Miertschin, Richard Parkman, John Pelletti, Fred Poggemeyer, Benny Ruiz II, Matthew Seckman, Michael Sharrett, David J. Silva, Robert Steele, Ed Young.

BARITONE: David Alexander, Lynn Blankenship, Erwin DeBord, Brad Faidley, Edward P. Flaspoeher, Jr., David Ford, Tom Fowler, Patrick Gardner, Owen Gibson, Alan Scott Goeringer, Stanley W. Goff, Mark C. Goodheart, Craig A. Gregory, Robert C. Guy, Will Handy, Reed R. Hoke, Frederic L. Johnson, Louis Kelly, Wes Kennedy, Robert Lawrence, Michael Messmer, Jack Pettit, Danny W. Ray, Mack Richard, Brent Schafer, Mark Schuttler, John S. Shore, Pat Skinner, Robert L. Stinnett, Chuck Sweatt, Gary R. Williams, Jim Williams.

BASS: Buddy Barkalow, Ernest Barrens, Ralph Blackburn, Danny T. Buck, C. E. Bunkley, Michael Carrillo, Fred A. Crescente, Thomas J. DeWitte, Don Dureau, Joe Garza, Ralph Thaddeus Gonzales, Wayne F. Gray, Bill M. Herod, Coy James, Bruce W. Jaster, Roy Lierman, Robert L. Lynch, Jr., Bert Martin, Patrick J. McCann, Tom McKee, Ken McLemore, Fred Moore, James M. Morgan, Tom Osborne, Mark T. Parker, Jamie Rawson, Jon Schweikhard, Bill Sime, Michael Sullivan, Jason D. Swan, Jim Tilley, Stephen Worley.

MELANIE SONNENBERG performs leading mezzo-soprano roles throughout the United States, where she is well known for her interpretations of the bel canto repertoire, especially Rossini roles. She recently sang the role of Angelina in *La Cenerentola* for the Dallas Opera and the Washington Opera. She has appeared with the New York City Opera, the Hamburg Staatsoper, the Teatro San Carlos in Lisbon, the Seattle Opera, and was seen in the PBS telecast of *Cavalleria Rusticana, Live from Lincoln Center*. Melanie Sonnenberg is a native of Minneapolis, Minnesota.

TIMOTHY JENKINS has sung eleven seasons at The Metropolitan Opera, where he made history in 1983 as the youngest singer in the Met's history to perform the title role of Wagner's *Parsifal*. This entry into the Heldentenor repertoire was greeted with unanimous critical acclaim and Jenkins was proclaimed "...America's next great exponent of the Wagner tenor repertoire." He can be heard with Luciano Pavarotti and the Vienna Philharmonic in Mozart's *Idomeneo* on Decca/London. Timothy Jenkins is a native of Amarillo, Texas, who describes himself as "a good old boy who likes Country and sings Opera."

THE FORT WORTH CHAMBER ORCHESTRA is a 35-member ensemble which showcases the principal and forward-chair musicians of the Fort Worth Symphony Orchestra. Conducted by Music Director John Giordano, the orchestra presents an annual subscription series in Fort Worth, on which they have premiered works by Menotti, Benjamin Lees and Joaquin Rodrigo, among many others.

FORT WORTH SYMPHONY BRASS:

French Horn: Lorin Larson, Jennifer Scriggins, Alton Adkins, Aaron Pino **Trumpet:** Steve Weger, Jonathan Fields, John Nelson, Greg Clemons **Trombone:** Ron Wilson, John Michael Hayes, Dennis Bubert **Baritone:** Wesley Woodrow **Tuba:** Don Little **Tympani:** Jack Rumbley.

1 Das deutsche Lied

Text: Erich Fels; English: John F. Park

Music: Anton Bruckner, 1892

Brodts Music Company

Wie durchs Bergtal dumpf grollt Donnergedröh'n,
Wie der Sturmwind saust um waldige Höh'n,
Wie die Meerflut tost an klippigem Strand:
so schalle, so schmett're, die Feinde zu schrecken,
die schlafferen Brüder vom Schlafe zu wecken,
die deutsche Gesang durchs gefährdete Land!

Like the thunder rolls through wood damp and dark,
Like the storm-wind lashes each wooded hill,
Like the ocean beats on craggiest shore:
Resounding, so crashing, the foe to affrighten,
Our slumbering brothers from sleep to awaken,
The noblest of songs through all dangerous lands!

2 Ständchen (Serenade)

Text: Franz Grillparzer; English: Alice Parker

Music: Franz Schubert

Lawson-Gould Music Publishers, Inc.

Zögernd, leise,
in des Dunkels nächt'ger Hülle
sind wir hier.
Und den Finger sanft gekrümmt,
leise, leise,
pochen wir an des Liebchens Kammertür.
Doch nun steigend, schwellend, hebend
mit vereinter Stimme laut
rufen aus wir hochvertraut:
schlaf du nicht, wenn der Neigung Stimme spricht.
Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne
Wie viel seltner dann als Gold
Menschen uns gerne und hold!

Drum wenn Freundschaft spricht, Liebe spricht,
schlaf' du nicht, wenn Liebe spricht,
Freundin, Liebchen, schlaf' du nicht.
Aber was in allen Reichen,
wir' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
sollst du nun auch Ruhe haben,
noch ein Grüsschen, noch ein Wort,
es verstummt die frohe Weise,
leise, leise,
schleichen wir,
ja schleichen wir uns wieder fort,
noch ein Grüsschen, noch ein Wort,
es verstummt die frohe Weise,
leise, leise,
leise schleichen wir uns wieder fort.

Ling'ring softly, in the veil of evening shadows,
come we forth. And with fingers gently curved,
Softly, softly,
Softly knock on the lovely maiden's door.
Now uprising, swelling, swelling, soaring,
All our voices joining strong,
Bring to her we love, a song:
Slumber not, when a longing voice is nigh.
Once a wise man, seeking treasure,
Found in friendship fullest measure.
How much rarer still than gold
Is the love true friends may hold!
Then when friends and love are nigh,
Dearest, Darling, slumber not.
Yet of all the gifts we number,
None is sweeter still than slumber:
So may words' and music's ending
Bring you sleep, from heav'n descending.
One more greeting, once more stay,

Then the joyful muse is silent.
Softly, softly,
Silently, oh, silently we steal away.

[3] Ave Maria

Music: Anton Bruckner
Arista Music Co.

Ave Maria gratia plena
Dominus tecum
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Sancta Maria mater Dei
ora pro nobis peccatoribus
nunc et in hora mortis nostrae,
Sancta Maria, ora pro nobis.
Amen.

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners
now and in the hour of our death.
Amen.

[4] Abendzauber

Text: Heinrich v.d.Mattig
Music: Anton Bruckner, 1878
Universal Edition

Der See träumt zwischen Felsen,
es flüstert sanft der Hain.
Den Bergeshang beleuchtet des Mondes Silberschein.
Und aus dem Waldesdunkel hallt Nachtigallensang,

und von dem See weh'n Lieder
mit zauberhaftem Klang.
Ich sass am Seegestade vertieft im süßen Traum;
da träumte ich zu schweben empor zum Himmelsraum.
Wer könnte je vergessen den wonnevollen Ort!
Noch tief im Herzen klingen die Zaubertöne fort!

Between fields dreams the ocean,
It whispers softly to the grove,
Cliffs are lighted by the moon's silver rays,
From the dark halls come magical songs.
I sat on the shore in sweet dreams.
There I dreamed I floated to heaven;
Who could forget that joyful place?
Still deep in my heart the magical tones sound.

[5] Alto Rhapsody

Text: Johann Wolfgang von Goethe
English: Florence T. Jameson
Music: Johannes Brahms, op. 53, 1870
Edwin F. Kalmus Edition

Aber abseits wer ist's?
Ins Gebüsch verliert sich sein Pfad,
Hinter ihm schlagen
die Sträucher zusammen,
Das Gras steht wieder auf,
Die Öde verschlingt ihn.
Ach, wer heilet die Schmerzen des,
dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Fülle der Liebe trank?
Erst verachtet, nun ein Verächter,
zehrt er heimlich auf seinen eignen Wert
In un'gütender Selbstsucht.

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
Seinem Ohre vernehmlich,
So erquickte sein Herz!
Öffne den umwölkten Blick
über die tausend Quellen
Neben dem Durstenden
in der Wüste.

But who steals there away?
In the thicket his pathway is lost,
Where he passes close fall the bushes together,
The grass rises again, the wilderness hides him.

Ah, who lightens his anguish,
Whose balm turned to poison,
When hate of men from the fullness of love he drank?
He, once scorned, now a scorner
Secretly consumes all his own true worth
In self-love unappeasing.

Is there on thy psalter, Father of piety,
One note that his ear can awaken?
Do thou quicken his heart!
Open thou his blinded eyes
Unto the thousand well-springs
Hard by the thirsting one in the desert.
Ah, quicken his heart!

6 Ave Maria

Music: Franz Biebl

Hinsshaw Music, Inc.

Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.
Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Maria dixit: Ecce ancilla Domini,
fiat mihi secundum verbum tuum.
Et verbum caro factum est
et habitavit in nobis.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis
nunc et in hora mortis nostrae.
Amen.

The Angel of the Lord brought the word to Mary
and spoke to her from the Holy Spirit.
Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women
and blessed is the fruit of thy womb, Jesus.
Mary said: Behold, the handmaid of the Lord,
be it unto me according to thy word.
And the word was made flesh
and dwelt in us all.
Holy Mary, Mother of God,
pray for us sinners
now and in the hour of our death.
Amen.

[7] Festgesang an die Künstler (Festival Ode to Artists)

Text: J.C.F. von Schiller

English: Robert A. Hall, Jr.

Music: Felix Mendelssohn, op. 68

Robert King Music

Der Menschheit Würde ist in eure Hand gegeben,
Bewahret sie! Sie sinkt mit euch!
Mit euch wird sie sich heben!
Der Künste heilige Magie dient einem weisen
Weltenplane,
Still lenke sie zum Oceane der grossen Harmonie.
Von ihrer Zeit verstossen, flüchte die ernste Wahrheit
zum Gedichte
und finde Schutz in der Kamönen Chor.
In ihres Glanzes höchster Fülle, furchtbarer in des
Reizes Hülle,
Erstehe sie in dem Gesange und räche sich mit
Siegesklänge
an des Verfolgers feigem Ohr.
Der freisten Mutter freie Söhne,
Schwingt euch mit festem Angesicht
zum Strahlensitz der höchsten Schöne,
um andre Kronen buhlet nicht!
Auf tausendfach verschlungenen Wegen
der reichen Mannigfaltigkeit
kommt dann umarmend euch entgegen
am Thron der hohen Einigkeit.

The honor of mankind is into our hands
entrusted,
O keep it well! It dies with you!
With you it is immortal! It dies with you!
The holy magic of the arts is part of God's
plan universal,
Which gently leads us to the ocean of God's
great harmony.
Rejected by her epoch, unadorned,
Truth in Poetry will shelter and find a home
Among the Muses' choir.
Whence in the splendor of her glory,
Rendered more dread by beauty's veiling,
She will arise on wings of music
And vengeance take with sounds of victory
On her tormentor's craven ear.
She will arise on wings of music,
Rejected by her epoch, unadorned.
O free-est sons of free-est Mother,
Strive ye to reach with firm-fix't gaze
The radiant seat of loftiest beauty,
Seek not to vie for other crowns.
On thousand-fold entwined courses
Of richest multiplicity,
Draw near, embracing all each other,
The throne of lofty unity.

Die Tageszeiten (The Times of Day)

Text: Joseph von Eichendorff; English: Rosa Newmarch

Music: Richard Strauss, op. 76

F.E.C. Leuckart

8 Der Morgen (Morning)

Wann der Hahn kräht auf dem Dache
putzt der Mond die Lampe aus,
und die Stern' ziehn von der Wache,
Gott, behüte Land und Haus.
Fliegt der erste Morgenstrahl
durch das stille Nebeltal,
rauscht erwachend Wald und Hügel:
wer da fliegen kann, nimmt Flügel!
Und sein Hütlein in die Luft
wirft der Mensch vor Lust und ruft:
Hat Gesang doch auch noch Schwingen,
nun, so will ich fröhlich singen!
Hinaus, o Mensch, weit in die Welt,
bangt dir das Herz in krankem Mut;
nichts ist so trüb in Nacht gestellt
der Morgen leicht macht's wieder gut.

9 Mittagsruh (Midday Rest)

Über Bergen, Fluss und Talen,
stiller Lust, tiefen Qualen
webet heimlich, schillert, Strahlen!
Sinnend ruht des Tags Gewühle
in der dunkelblauen Schwüle,
und die ewigen Gefühle,
was dir selber unbewusst,
treten heimlich, gross und leise
aus der Wirrung fester Gleise,
aus der unbewachten Brust

When the cock crows from the roof-tree,
And the moon her lantern shields,
When the stars withdraw at sunrise,
God protect our homes and fields!
When the first of morning's rays
Through the quiet valley strays,
Rustling woods and hill-slopes waking,
All winged things to flight are taking!
Youth will toss its cap on high,
Greet the morning cheer and cry:
Songs and birds are heaven-ward winging,
So for gladness let's be singing!
Then forth, O man, face thou the world,
For though thy heart be sick with pain,
Nothing so dark the night can bring,
But daylight makes it fair again.

Over mountain, stream and valley,
O'er calm joy, deepest anguish,
Steals a changeful play of colors,
Changeful colors!
Busy, thronging day reposes
In the warm blue haze of noontide,
And some old undying feeling,
To thee, thyself, unrevealed,
Steals back softly, vast and shadowy,
From the tangle of life's pathway,
Steals from out the unguarded heart
Into silent, distant spaces.

[10] Der Abend (Evening)

Schweigt der Menschen laute Lust:
rauscht die Erde wie in Träumen
wunderbar mit allen Bäumen,
was dem Herzen kaum bewusst,
alte Zeiten, linde Trauer,
und es schweifen leise Schauer
wetterleuchtend durch die Brust.

[11] Die Nacht (Night)

Wie schön, hier zu verträumen die Nacht im stillen Wald,
wenn in den dunklen Bäumen das alte Märchen hallt.
Die Berg' im Mondesschimmer wie in Gedanken stehn,
und durch verworrene Trümmer die Quellen klagend gehn.
Denn müdging auf den Matten die Schönheit nun zur Ruh,
es deckt mit kühlen Schatten die Nacht das Liebchen zu.
Das ist das irre Klagen in stiller Waldespracht,
die Nachtigallen schlagen von ihr die ganze Nacht.
Die Stern' gehn auf und nieder wann kommst du, Morgenwind,
und hebst die Schatten wieder von dem verträumten Kind?
Schon rührt sich's in den Bäumen die Lerche weckt sie bald
so will ich treu verträumen die Nacht im stillen Wald.

Man's loud mirth is now at rest:
As in dreams the earth is stirring,
Wondrous things the trees are murmur'ing.
Things our hearts had never guessed:
Days departed, gone forever;
And a light and fleeting shiver
Darts like lightning through the breast.

How sweet to lie a-dreaming
All night till morning prime
While in the swaying pine trees
The old, old legends chime.
The hills in moonlight shimm'ring
Stand musing, row on row,
And through their winding channels,
The rills lamenting flow.
Then weary grow the meadows,
And beauty falls asleep,
And, wrapped in cool dark shadows,
The night my love doth keep.
What sweet, soft lamentations
Disturb the forest's peace?
The nightingales are warbling
Of her without surcease.
The stars have waxed and waned,
O dawn-wind come at last,
And drive away the shadows
That wrap my darling fast.
Now all the trees are rustling,
And soon the lark awakes,
While still a watch I'm keeping
In silent woodland brakes.

The
Times
of *Day*

REFERENCE
RECORDINGS

RR-67CD

1 † **Bruckner: *Das deutsche Lied*** 3:21

2 ***Schubert: *Ständchen*** 5:26

3 **Bruckner: *Ave Maria*** 3:46

4 •† **Bruckner: *Abendzauber*** 5:00

5 ***Brahms: *Alto Rhapsody*** 14:04

6 **Biebl: *Ave Maria*** 5:53

7 † **Mendelssohn: *Festgesang an die Künstler*** 7:02

Richard Strauss: *Die Tageszeiten* 26:40
arranged for chamber orchestra by John Giordano

8 ***Der Morgen* (Morning)** 4:49

9 ***Mittagsruh* (Midday Rest)** 6:50

10 ***Der Abend* (Evening)** 4:10

11 ***Die Nacht* (Night)** 10:50

The TURTLE CREEK CHORALE

* **Melanie Sonnenberg, mezzo-soprano**

• **Timothy Jenkins, tenor**

Fort Worth Chamber Orchestra

† **Fort Worth Symphony Brass**

TIMOTHY SEELIG, conductor

The *Times* of Day

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- 1 † Bruckner: *Das deutsche Lied* 3:21
- 2 *Schubert: *Ständchen* 5:26
- 3 Bruckner: *Ave Maria* 3:46
- 4 •† Bruckner: *Abendzauber* 5:00
- 5 *Brahms: *Alto Rhapsody* 14:04
- 6 Biebl: *Ave Maria* 5:53
- 7 † Mendelssohn: *Festgesang an die Künstler* 7:02
- Richard Strauss: *Die Tageszeiten* 26:40
arranged for chamber orchestra by John Giordano
- 8 *Der Morgen* (Morning) 4:49
- 9 *Mittagsruh* (Midday Rest) 6:50
- 10 *Der Abend* (Evening) 4:10
- 11 *Die Nacht* (Night) 10:50
- Total Time 71:29

The TURTLE CREEK CHORALE

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 - Timothy Jenkins, tenor
- Fort Worth Chamber Orchestra
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TIMOTHY SEELIG, conductor



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