

Five Early Songs

Berceuse

Gondolier of the Rialto the 1
My garden the Lido, my curtain
Gondolier of the grand canal
Where all my evenings are lit

My gondola is for the happy e
And the gentle fresh breezes
I have passed in love more fo
Than Venice has islands, than

Ici-Bas

Here below the
I dream of

Here below touch without
I dream of kisses which last

Here below, men lament their
I dream of couples which last

The flowering May calls us
Let your soul join with
The wide moonbeams at the
The path that finishes w
With the air, the Spring
Which attaches itself humble
Like them at the edge of the

Come the gaze of the shy
Falling through mists on to t
With the
The scorched
The shade and the
And the radiance of all nature
Spread out like a double flow
The beauty on your brow and t

Le Papillon

The flower said to the
fly! See how our dest
we love and live far from
are like each other, and

As, the air carries you away and
fate! I wish I could embalm
But you fly away among the flowers
While I watch my shadow turning at

You fly - you return - you fly again
to shine elsewhere, And you find me
tears. So that our love can run
like me or let me take

an Rêve

Next Concert: Thursday 29 April

The Edinburgh Quartet with
Paul Hindmarsh tenor
Jack Keaney piano

'The lovely maid of the mill'

Songs by Paisiello, Loder and Berger.
String Quartet 'Die Schöne Müllerin' Op. 192 No. 2 by Raff
Song Cycle 'Die Schöne Müllerin' by Schubert

Printed by the University of Edinburgh

poem by Romain Bussine

EDINBURGH
UNIVERSITY
CONCERTS
1981-82

THE EDINBURGH QUARTET

with

Paul Hindmarsh tenor

Jack Keaney piano

'The Lovely Maid of the Mill'

Reid Concert Hall, Thursday 29 April 1982

Admission by Programme price £1.00
(Students and OAPs 50p)

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You fly - you return - you fly again
To shine elsewhere, And you find me each day
In tears. So that our love can run true O my king!
Take root like me or let me take wing!"

Après un Rêve

poem by Romain Bussine

Three songs

Mich fliehen alle Freuden
Vogelgesang vor der Müllerin Fenster:
Tirili eia der Mai ist da!
I heard a brooklet gushing

Paisiello

Berger
Loder

Raff

String Quartet No. 7 in D 'Die schöne Müllerin',
Op. 192 No. 2

Der Jüngling (Allegretto)
Die Mühle (Allegro)
Die Müllerin (Andante, quasi Allegretto)
Unruhe (Allegro)
Erklärung (Andantino, quasi Allegretto)
Zum Polterabend (Vivace)

INTERVAL

(during the interval the Collection of Historic Musical Instruments
will be open to members of the audience)

Song Cycle: Die schöne Müllerin

Schubert

Das Wandern
Wobin
Halt!
Danksagung an den Bach
Am Feierabend
Der Neugierige
Ungeduld
Morgengruss
Des Müllers Blumen
Tränenregen
Mein!
Pause
Mit dem grünen Lauten bande
Der Jäger
Eifersucht und Stolz
Die liebe Farbe
Die böse Farbe
Trockne Blumen
Der Müller und der Bach
Des Baches Wiegenlied

Forthcoming Concerts

Reid Concert Hall

Tuesday 4th May 7.30 p.m.
Thursday 6th May 7.30 p.m.

Thursday 20th May 7.30 p.m.
Friday 21st May 7.30 p.m.
Sunday 23rd May 7.30 p.m.
Sundays 30th May, 6th &
13th June

Piano recital by Franco Medori
Concert by Students of the
Faculty of Music (free)
Ireneus + Luba Zuk piano duet
Texas Winds
University Madrigal Group
Organ Recitals in the series Bach
1982

Printed by the University of Edinburgh

The lovely maid of the mill

The maid of the mill is an archetype with a long history in European literature.
This programme looks at some of her musical manifestations. Isaac Bickerstaffe's
Maid of the Mill (1765), with its overture by the Earl of Kelly and music cobbled
together by Arnold from all over Europe was almost as popular as its prototype,
The Beggar's Opera. Adaptations of the ballad operas were performed by travelling
companies on the continent and it is quite possible that Palomba, the librettist
of Paisiello's La molinara (1789), knew Bickerstaffe's work and Richardson's
Pamela, the novel on whose sub-plot Bickerstaffe's Maid was based. As a Singspiel
under the title Die schöne Müllerin Paisiello's piece rapidly became popular in
German-speaking countries and the jejune and artless little ditty from it, 'Mich
fliehen alle Freuden', which opens our programme almost acquired the status of a
folk-song after its inclusion in Erk's Deutsche Liederschatz.

Wilhelm Müller, now remembered only as Schubert's poet, was a member of a
group of young intellectuals, poets and musicians, who met in Berlin at the house
of one Councillor Stägeman to make music and act plays. Müller certainly knew
Paisiello's work but it is doubtful if he was indebted to much more than its title
in shaping his own Die schöne Müllerin, a monodrama with prologue and epilogue
'to be read in winter'. Its style owes much to the Volkslied, to Goethe's
preoccupation with the Volkslied, and to the recently published Des Knaben
Wunderhorn (1806-08). Müller's Müllerin and Winterreise verses were eventually
published in 1821 in a collection entitled, significantly, Gedichte aus den
hinterlassenen Papieren eines reisenden Waldhornisten ('Poems from the posthumous
papers of a travelling horn player'). It was dedicated to 'Carl Maria von Weber,
master of German song, as a token of friendship and admiration', but seems to
have elicited no musical response from him.

The Prologue to Die Schöne Müllerin invites us 'to witness a brand new play
furnished out in the very latest style, simply adorned, bundled up with a bit of
noble German rudeness, bold as any prentice in a street brawl, with just a touch
of piety, for home use....'. The Epilogue asks 'each to find his moral as best
he may....', and adds 'I give it up, and wish you pleasant dreams'. The whole
piece is a charade, its characters no more serious in intention than Marie
Antoinette's poses as a shepherdess. (Heine seems to have admired its irony and
later dedicated a copy of his Lyrisches Intermezzo to Müller.)

The earliest setting of Die schöne Müllerin was by Ludwig Berger, one of the
members of the Berlin circle, and a respected composer who taught the young
Mendelssohn; his Lieder were much admired by Schumann. Berger published his work
as a 'gesellschaftlichen Liederspiele' and its text was padded out with additional
poems by Wilhelm Hensel (later Fanny Mendelssohn's husband), Luise and Hedwig --
the last-named eliciting Berger's proto-Mahlerian representation of bird-song
before the girl's window, 'Tirili eia der Mai ist da!'.

The Müllerin poems were frequently set by minor composers -- Tomaschek,
Reissiger, Schulz, Spohr and Fanny Mendelssohn among others. One, who shall
be nameless, set only the texts Schubert had omitted from his cycle in the hope
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and Im Walde, are still very occasionally to be heard by the curious. But

Raff's 7th string quartet is a very rare thing in chamber music, at any rate before Smetana and Janacek -- a programmatic quartet (or *Cyklische Tendichtung* as Raff described it) which draws its subject matter from the first half of Müller's cycle. The six movements represent the Youth, the Mill, the Miller's Maid, Restlessness, the Proposal and the Eve of the Wedding, a sequence which seems to suggest a happier conclusion than Müller provided.

Schubert knew nothing of Berger's cycle and probably very little of the circumstances for which Müller's poems were written. The composer encountered the verses by chance and they drew from him an immediate response. He disregarded their irony, and excised the prologue, epilogue and three of the poems. The tale that remains -- a sad tale of a shy miller lad who loved a fair but fickle miller's daughter, lost her to a huntsman and drowned himself with grief -- he set with sublime simplicity and complete sincerity. On its publication in 1824 the cycle was divided into five parts. The division is usually disregarded nowadays though even if it was not Schubert's he may well have acquiesced in it. The following prose summary is based on that of Richard Capell:

I Arrival at the mill

(Das Wandern -- Wohin?) Prentice days are over. I am a journeyman miller, and today I set out to see something of the world. Where there's a stream there's a mill. Let's see where this one leads to.

(Halt! -- Danksagung) What a snug little mill-house all among the greenery! One might go farther and fare worse. Brook, you know a thing or two. I believe you brought me here on purpose. Brook, I believe you knew the miller's daughter.

II Falling in love

(Am Feierabend -- Der Neugierige -- Ungeduld) If only I had the strength of water and the bellows of the wind! I would do all the work of the mill, and then she couldn't help but notice me. Has she noticed me? Does she care for me? There is nothing in the world I should so much like to know. Yes! I'm in love, madly, sadly, gladly, gloriously in love.

(Morgengruss -- Des Müllers Blumen) The sun is up, and why not she? Why doesn't she give me a glimpse of herself? I don't ask her to come near, -- only to know that she is about, to catch a little glimpse of her. Forget-me-nots, you, with dew-drops for tears, speak to her for me, tell her to forget me not.

III Idyll of happiness

(Thränenregen -- Mein!) The moon came out and the stars. I saw them mirrored in the water, them and someone else too. And in someone's else's eyes I saw the stars mirrored. Heavens! she is mine!

(Pause) Since then my zither has never been taken down from the wall. Somehow such happiness as this is unsingable. At times the strings get brushed in passing and they sigh. An echo of my old sighing? or the prelude to a new song?

IV Jealousy and despair

(Mit den grünen Lautenbände) She has asked me for the ribbon from the lute. It is a green ribbon, green is her favourite colour, green is the colour of hope.

(Der Jäger -- Eifersucht und Stolz) That black-bearded game-keeper in his green coat hangs about the house far too much, until I can't bear the sight of him. Be off! There's no one wants you here! But isn't there? Am I so sure? Brook, brook, go and tell your mistress not to, --what? Not to

look out of doors when fellows like him are about. And you may tell her that nothing at all has upset me, -- that I am enjoying myself nicely. Oh, my heart!

(Die liebe Farbe -- Die böse Farbe) Green was her favourite colour, and green shall be mine, the green of the weeping willow, the green of the churchyard grass. I would go off into the wide world, but the hateful colour would stare me in the face everywhere. I am going, yes, going where ears never hear the huntsman's horn, and eyes see no colours at all.

V Resignation and death

(Trock'ne Blumen) The flowers she gave me shall be buried with me. They or their like will grow up again in another spring, a spring that will be hers and not mine. She may give me a thought then.

(Der Müller und der Bach -- Des Baches Wiegenlied) My heart is breaking. Brook, old friend, what is the cure for a broken heart? You whisper and I understand -- yes -- under your waters, -- no more fever or pain, -- I understand, I am coming.

MT

29.4.82

The Reid Concerts 1982-83

The severe cut-back in University funding means that the Faculty of Music will not be able to maintain the pattern of regular Thursday evening concerts, during term-time, in the session 1982-83. As many of you will know, we are regrettably no longer in a position to continue our sponsorship of the Edinburgh Quartet. The Quartet will, however, still perform in the more limited series of events which will be promoted next session. This will include a number of lunch-hour concerts. Full details will be given in the brochure to be published as usual in September.

MT