

14 in the Brahms-Saal three years later. He then took lessons from Yves Nat in Paris and also with Giesecking as well as conducting tuition with Swarowky and Krips. Although he was familiar as a soloist (particularly the Romantics and Debussy), Demus achieved greatness as accompanist for the singers Fischer-Dieskau, Schwarzkopf, Ameling and Schreier, the pianist Paul Badura-Skoda and the violinist Josef Suk as well as several chamber groups. A keen collector of keyboard instruments, Demus's performances were always historically informed.

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Dietrich Fischer-Dieskau sings Schubert

DIE SCHÖNE MÜLLERIN (Schubert: Müller)

Dietrich Fischer-Dieskau with Gerald Moore (piano)

Originally HMV stereo, 1962

1. <i>Das Wandern</i>	2.18	11. <i>Mein!</i>	2.16
2. <i>Wohin?</i>	2.09	12. <i>Pause</i>	4.25
3. <i>Halt!</i>	1.30	13. <i>Mit dem grünen Lautenbände</i>	1.52
4. <i>Danksagung an den Bach</i>	2.18	14. <i>Der Jäger</i>	1.02
5. <i>Am Feierabend</i>	2.29	15. <i>Eifersucht und Stolz</i>	1.31
6. <i>Der Neugierige</i>	4.13	16. <i>Die liebe Farbe</i>	4.02
7. <i>Ungeduld</i>	2.36	17. <i>Die böse Farbe</i>	1.56
8. <i>Morgengruss</i>	4.16	18. <i>Trockne Blumen</i>	3.20
9. <i>Des Müllers Blumen</i>	3.17	19. <i>Der Müller und der Bach</i>	3.49
10. <i>Tränenregen</i>	3.54	20. <i>Des Baches Wiegenlied</i>	5.33

Bonus Lieder

Dietrich Fischer-Dieskau with Jorg Demus (piano)

Originally Deutsche Grammophon stereo, 1961

21. <i>Wandrers Nachtlied</i> (Schubert:Goethe)	1.43
22. <i>Ganymed</i> (Schubert:Goethe)	4.38
23. <i>Prometheus</i> (Schubert:Goethe)	5.29
24. <i>An den Mond</i> (Schubert:Goethe)	4.52
25. <i>Der Musensohn</i> (Schubert:Goethe)	2.00

Total Time 77:51 Produced by Tony Watts Mastered by Paul Arden-Taylor

Dietrich Fischer-Dieskau

Schubert Die Schöne Müllerin

Goethe Lieder



Wilhelm Müller, the author of *Die schöne Müllerin* (The Fair Maid of the Mill) was born in Dessau in October 1794. He became well-known in Germany as a translator of Greek poetry and Marlowe's *Tragedy of Doctor Faustus* and also authored modernised versions of German medieval epic poetry. In 1816 Müller joined a poetry circle of intellectuals whose aim was to write a play in verse based on the story of the mill-girl caught between three suitors which had already been used in poetry and music by Goethe and Paisiello. As the work progressed, they acted out the story, using songs composed by members of the group with the role of the miller being taken appropriately by Müller (Müller means 'miller' in German). Initially the poets wrote the texts of the characters they portrayed but gradually the entire responsibility for writing the song texts passed to Müller, who altered the original scenario of three suitors to two. His cycle of poems was completed in 1817 and a local pianist finished the songs. The entire collection of 77 poems was published in five volumes in 1821, six years before Müller's death.

Franz Schubert (1797–1828) was already an experienced song composer when he first read Müller's series of poems about the miller's unhappy love for the beautiful mill-girl in late 1822. Before Schubert song-composers had tended to provide a simple accompaniment to strophic songs; under Schubert the Lied developed into a more through-composed work with the keyboard expanding upon and providing a commentary to the poet's emotions. Schubert spent much of 1823 sifting through Müller's poems (even whilst composing other work such as the opera *Fierabras*), rejecting some, and adapting others to form a manageable cycle. During the summer he was hospitalised for several weeks having developed symptoms of a syphilitic illness earlier in the year. This was followed by a period of convalescence in the mountains around Steyr and Linz and during this time he finished *Fierabras*, commenced composition of *Die schöne Müllerin* and immersed himself in the novels of Sir Walter Scott. The ups and downs of these months as the prognosis for a complete recovery seemed at first positive and then less so, provided the perfect emotional setting for *Die schöne Müllerin*.

Each volume in Müller's collection corresponds to a different emotion: the first (songs 1-4) depicts the carefree miller as he wanders through fields and along the banks of a stream. He feels drawn to a pretty mill and thanks the stream for pointing the way. At the mill he finds a beautiful mill-girl. The second volume describes the onset of love. The miller wants to share his feelings with all nature but lacks the confidence to declare his love to the mill-girl. In *Tränenregen* they achieve some intimacy sitting side by side at the stream edge and in the next song (*Mein!*) the miller is

exultant but although he is in love, he cannot put his feelings into verse or music. The mood changes (*Der Jäger*) as the miller sees a huntsman loitering around the mill and in the following song *Eifersucht und stolz* (Jealousy and pride) we learn that the mill-girl is showing some interest in this interloper. Her favourite colour is green; the miller will dress in green and when he dies he will be buried surrounded by greenery (*Die liebe Farbe*). But now the colour green becomes associated with the huntsman (*Die böse Farbe*) and the miller's feelings become morbid: the flowers the mill-girl gave him wither and only come into bloom when she realises he was true to her *Trockne Blumen*. In the final songs the miller is prey to disillusionment and bitter melancholy such that he wishes to die in the very stream that first pointed his way towards the mill.

Schubert published *Die schöne Müllerin* in February 1824 to generally positive reviews. Several of the songs are strophic but others show a progression of mood. This famous *Schöne Müllerin* was recorded 2-4 December 1961 at the Gemeindehaus, Berlin-Zehlendorf.

Schubert composed settings to over 50 Goethe poems, some of them (like *An den Mond*) more than once; other songs share the same title. There are two songs titled *Wandrer's Nachtlied*: the first *Der du von dem Himmel bist* (as here) was composed in June 1815 and the second *Über allen Gipfel ist Ruh* in December 1822. Both were included in Fischer-Dieskau's full 1959 recording with Demus. Schubert set *An den Mond* in 1815 and again four years later. The setting included in this collection is the latter which 'fully captures the *Innigkeit* of the complex poem' (John Reed *Schubert* OUP 1997).

Goethe's *Ganymed* is one of several mythological texts set during 1817, a year in which Schubert met the singer Johann Michael Vogl (1768-1840) who was something of a classical scholar and was nearing the end of a successful career. His appreciation of *Ganymed* served to cement his friendship with Schubert. Ganymede was a beautiful youth summoned to Olympus by Zeus to be the cup-bearer of the gods. In the poem the youth sings of his delight at being called heavenwards. As the song progresses Ganymede's delight and anticipation increases.

Whereas *Ganymed* is a celebration of Zeus, *Prometheus* (October 1819) recklessly throws scorn at the all-powerful god. Such defiance and daring is matched by Schubert's unusual harmonies and his episodic declamatory but effective writing.

Auf dem See was written by Goethe in 1775 when he was staying near the shore of Lake Zürich so it is probable that this is the lake of the title. Schubert's rippling accompaniment perfectly complements the text: poet and musician are equally inspired by the stars above the lake and the cloud-covered mountains. Like *Wanderers Nachtlied II*, *Der Musensohn* dates from December 1822 and is one of Schubert's most popular songs. Commentators have made the point however that Schubert misses the point of the text: whilst the composer makes the music dance irresistibly, Goethe's Ariel-like subject has been driven far from home and longs for rest at last.

Dietrich Fischer-Dieskau (1925-2012) became a baritone with an international reputation at an early age largely through his Lieder recordings, having made his operatic debut in 1948 in Berlin. His vast repertoire demonstrated his versatility, his thirst for knowledge and new challenges. It ranged from extensive collections of Lieder to operatic and other vocal works from the Baroque period to the contemporary in many different languages. He also participated in numerous prestigious premieres. His first recital (Schubert's *Winterreise*) in 1943 was interrupted by an air-raid and he was soon drafted into the German army (he was a POW with the Americans). His career resumed in 1947 and he was heard frequently on the radio. In 1951 he sang for the first time in Vienna and London, where he began his fruitful partnership with Gerald Moore. Fischer-Dieskau's appearances worldwide were always keenly awaited but his unannounced farewell performance was in a sense typical of this intensely private artist as he joined others in a gala concert in Munich on New Year's Eve 1992. In retirement he taught, wrote, painted and conducted as enthusiastically as when he bestrode the concert and operatic stage like a 20th century Colossus.

Gerald Moore (1899–1987) was undoubtedly the most prolific accompanist on record and from 1921 he played alongside countless world-class singers. Following his first appearance with Fischer-Dieskau in 1951, Moore made numerous recordings with the baritone including a massive Schubert project for DGG and many single LPs for HMV. He made his Salzburg debut in 1954 with Schwarzkopf and the two collaborated in numerous outstanding concerts and recordings. Schwarzkopf sang in and helped to devise Moore's farewell concert in 1967 alongside Fischer-Dieskau and Victoria de los Angeles, the entire event having been stage-managed by Legge. With typical generosity the three singers ensured that Moore remained centre stage throughout and led the applause for him as he made his solo entrance. His memoirs *The Unashamed Accompanist* and *Am I Too Loud* provide an entertaining and informed insight into the world of vocal music.

Jörg Demus (b1928) studied at the Vienna Academy of Music and gave his first recital there aged