

# *Schubert Schwanengesang*



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## LOVE, LOSS AND LONGING: SCHUBERT'S EXPRESSIVE SOUND WORLD REIMAGINED

### SCHUBERTIADÉ

In 1868, Schubert's companion—the Austrian painter Moritz Ludwig von Schwind (1804–1871)—sketched an intimate Schubertiade: Franz Schubert (1797–1828) at the piano, accompanying his favoured baritone Johann Michael Vogl (1768–1840). Their partnership, forged in private salons and public concerts, drew audiences into a world of song defined by immediacy, drama, and profound feeling. Schubert's close friend Joseph von Spaun (1788–1865)

recalled their performances that “delighted, shocked, thrilled, and often moved [audiences] to tears,” while Schubert himself wrote in 1825: “The way Vogl sings and I accompany, the way we seem to be one in such a moment, is something new and unheard of to these people.” Schwind's image captures this unity—composer and singer channelling a declamatory art that treated poetry as living theatre, and music as its pliant, responsive partner.



What did listeners hear during those Schubertiades? With no sound recordings from Schubert's time, we turn first to evidence from the turn of the twentieth century, when recordings of singers and pianists (some trained in the 1830s and 40s) preserved a lineage of practice traceable back to Schubert's time. These recordings, supported by detailed documentary evidence, reveal a sound world that privileged declamatory delivery through such practices as flexible tempo and rhythm, timbral variety (light and dark sounds), and myriad expressive nuances (sliding and trembling effects, pauses, articulation and agogic accents)—elements severely eroded through the march of twentieth-century modernism with its overarching doctrine of fidelity to the score. In this recording we explore how such practices might be embodied today, building a performance approach that is historically inspired yet artistically alive. By emulating historical recordings and using the knowledge gained as a lens through which to view documented practices from Schubert's era, we reimagine his Lieder assembled under the title *Schwanengesang* with techniques that emphasise dramatic storytelling, textual clarity,

and the expressive sounds and elasticity central to Schubert's milieu.

## **DECLAMATION AND THE SINGER'S ART**

Written accounts paint Vogl as “our master of declamatory song.” A celebrated actor and singer, Vogl treated poetry as performance—shaping language with spoken inflections, sudden dynamic thrusts, registral contrasts, and rhetorical pacing. Documents of the era affirm that singers employed arbitrary embellishments—ornaments (trills, turns, mordents, portamento, tremolo), slides, and timbral shadings—to animate meaning. As the Austrian dramatist Eduard von Bauernfeld noted, Vogl's expressive changes sometimes sparked friendly debate with Schubert, suggesting that the composer welcomed interpretive freedom when applied with taste and in service of the text.

Early recordings illuminate how late-nineteenth-century declamation sounded in practice. For example, the Austrian stage actor Alexander Moissi's (1879–1935) recitations of Goethe's *Erlkönig* (1917, 1928) are startlingly theatrical. A trained singer, his voice moves through registers and colours, his timing ▶

and dynamics adjust to narrative contour, and the Erlking appears in a breathy falsetto threaded with eerie slides and tremulous effects. The recitation is music-like in its rhythm and timbre—*Sprechgesang* as expressive instrument—revealing a tradition in which speech and song inform one another.

Among singers, the Austrian-American Ernestine Schumann-Heink (1861–1936) recorded Schubert’s *Erlkönig* in 1911 illustrating declamation at a highly sophisticated level. She differentiates the narrator, father, son, and Erlking (just as Moissi does) through timbre and register; uses agogic accents to stress syllables and meaning; bends tempo against the piano’s motoric pattern; and deploys subtle slides and trembling effects. Her background is storytelling: her actor-director husband, Paul Schumann (d. 1904), trained her to speak text before singing, emphasising phrasing, diction, and dramatic intention. The result is singing that treats text as master, tone colour as atmospheric and dramatic agent, and beauty of sound as one choice among many.

The Irish baritone Harry Plunkett Greene (1865–1936)—who recorded in 1934 Schubert’s

“Der Leierman” from *Winterreise* in a highly spoken style—provided an informative singing taxonomy (1912) clarifying the singer’s interpretive style palette: **bel canto** (the primacy of beauty and legato), **declamation** (dramatic expression and vivid colour), **diction** (text forward), and a fourth style that fuses bel canto and diction within a single phrase. He emphasises that the singer’s “aesthetic diagnosis” of a song determines its technical treatment—an insight we take as an invitation to re-centre Schubert performance on poetic meaning and dramatic integrity, rather than uniform tone or unbroken line.

## **EMULATION, EMBODIMENT, AND EXTRAPOLATION**

We reanimate the expressive qualities of Schubert’s sound world by engaging artistically—through emulation, embodiment and extrapolation— with rich sources of performing practice evidence from the nineteenth century.

**EMULATION:** This is the close imitation of early recordings by singers—for example, Schumann-Heink, Johanna Gadski (1870–1932) and Lev Sibiriyakov (1869–1942)—trained before the

modernist uniformity of technical approach had become standard. The process embeds the feel of pre-modern timing, articulation, timbre, and ornamentation, counteracting habits of today's training such as relative tempo and rhythm stability, long and uninflected lines (*legato*), constant unvarying vibrato, infrequent portamento, and evenly equalised registers—smooth, homogeneous, and uninterrupted across the range, with no perceptible break, bump, or change of quality.

**EMBODIMENT:** This involves in-depth honing of the emulation stage to absorb and embed the historical singer's expression to effect a metamorphosis “in which the living musician feels the dead musician's practices in their own body and allows these to sound out anew, as their own” (Fraser and Peres Da Costa, 2026). We experiment cyclically—testing portamento, tremolo/vibrato variations, registral shifts, speech-like rhythmic inflection (*declamato*, *stilo parlante*), agogic accents, dynamic hairpins, and timbral shading (light

and shade or *chiaroscuro* produced by flexible laryngeal height and pharyngeal shapings). The aim is to embody these effects physically to feel how different colours and articulations animate words and structures, and then to integrate these instinctually.

**EXTRAPOLATION:** This occurs through practical trials to: i) translate (reverse engineer) information from documentary sources into sound; and ii) create novel interpretations of repertoire (across the eighteenth and nineteenth centuries) for which there are no relevant historical sound recordings.

These artistic processes respond to the hidden nature of vocal production (internal laryngeal placement, micro-adjustment of pharyngeal space), which defies simplistic description. By listening, imitating, and then internalising the *feeling* (physical sensation and emotion) of expressive effects, we expand interpretative range and nuance while keeping practice historically anchored. ■

## DOCUMENTARY EVIDENCE

### ANDRÉ'S INSTRUCTIVE LIEDER

Johann Anton André's (1775—1842) *Lieder und Gesänge mit Begleitung des Piano-Forté* (c.1815–c.1831) offers a rare window into Schubert-era expectations. André annotates scores with abundant expression signs: frequent tempo changes including metronome markings (often aligned to textual sentiment), newly devised *ritardando/accelerando* indicators, dynamic shading, and accentuation (>, and < >). He explains metronome markings as baseline guidance, to be applied flexibly, and urges singers and pianists to refine expression according to circumstances. This aligns with other early-nineteenth-century source material (for example, singing treatises by the celebrated nineteenth-century pedagogues Manuel García II (1805–1906) and Domenico Corri (1746–1825) and other contemporaneous paedagogues), which encourage a multitude of expressive practices—evidence of a declamatory continuum predating Schubert that persisted into the recording age.

### LISZT'S SCHWANENGESANG TRANSCRIPTIONS

Franz Liszt's (1811–1866) solo-piano transcriptions enshrined Schubert's songs in a pianistic idiom loaded with expressive directives—tempo flexibility, timbral indications, arpeggiations, inner voices, and colouristic pedalling. Liszt (who knew Vienna's traditions and admired Schubert) can be seen to have codified unnotated performance practices of which he had first-hand experience, expanding the palette beyond Schubert's relatively sparse markings. We “reverse engineer” Liszt's annotations to infer vocal and pianistic choices that support text painting.

In “Liebesbotschaft,” Liszt's *Quasi Allegretto* replaces Schubert's *Ziemlich langsam*, animating the stream's demisemiquavers; *dolce tranquillamente* infuses the prelude with calm, and arpeggiated left-hand chords; and *una corda* suggests a velvety, distant aura enhanced by the reduction to a single string per note on a Viennese-action piano of Schubert's era. Markings such as *sempre dolcissimo* and *sempre*





then adapted these to her voice type and passaggio without modern equalisation. “Aufenthalt” proved fertile ground for contrasting tone colours in both chest and head, the controlled use of portamento (a continuous gliding between pitches) either to smooth over or to accentuate the shift between vocal registers, and speech-driven stress patterns. Layered with insights from Schumann-Heink and Moissi, and guided by García’s expressive prescriptions, we sculpted a declamatory aesthetic responsive to text and narrative structure.

Neal’s pianism leverages Liszt’s colouristic cues—arpeggiations, pedal layers (including moderators), dynamics and tempo modifiers and phrase breathing—to support text emphasis, create harmonic cushioning, and shape rhetorical pacing.

Together, we prioritise words and meaning, using timbre, timing, and articulation to animate imagery: the flowing stream, the tended garden, fear and haste, longing and distance.

## BEYOND MODERN CONSTRAINTS

The expressive expectations of nineteenth-century musicians were broader than many modern norms: flexible tempo, detailed agogic accent and dynamic shading, ornamental and timbral variety, and deliberate use of “unstable” register sounds for character and atmosphere. Early recordings show singers embracing colour shifts across registral breaks, and treating equalisation as an available effect rather than a fixed ideal. Documentary sources corroborate this aesthetic: interpretive detail was assumed, codified in instructive editions or left to informed performers.

Our embodiment process—imitation, integration, and metamorphosis—seeks a balance in which techniques feel natural, personal, and poetically true. Reimagining Schubert becomes a dialogue between evidence and intuition, historical practice and present artistry, score and spoken word. In interpreting *Schwanengesang*, we aim to read between the lines, improvise expressive effects, and take risks in the moment—anchored by nineteenth-century declamation yet animated by our own sensibilities. ▶

We can never know exactly what audiences heard when Vogl and Schubert performed together. But by embodying the evidence—aural, written, and physiological—we hope to capture the spirit

of that “new and unheard-of” unity: music and poetry becoming one, alive with feeling, drama, and discovery. ■

*Anna Fraser & Neal Peres Da Costa*

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## TEXTS AND TRANSLATIONS TRANSLATIONS: ANNA FRASER

### 1. LIEBE / LOVE *Johann Gottfried von Herder (1744–1803)*

Stark ist des Todes rauhe Hand,  
Doch stärker noch ist Liebe;  
Und fest umarmt des Grabes Band,  
Doch fester herzt die Liebe.  
Die Kohle glimmt, das Feuer sprüht,  
Doch höher flammt und tiefer glüht  
Die Wonne süßer Liebe.

*Strong is the rough hand of death,  
yet stronger still is Love;  
and firmly the grave's bond embraces  
yet tighter still is Love's embrace.  
The coal glows, the fire sparks;  
but higher flames and deeper glows  
the bliss of sweet love.*

Kein Wasser löscht ihr Feuer aus,  
Kein Strom ertränkt die Liebe.  
Böt' ein Verschmähter Hof und Haus  
Für ungeschminkte Liebe,  
Umsonst wär' all' sein Gut und Geld,  
Denn fern von Kauf und Gold und Welt,  
Bleibt ewig frei die Liebe.

*No water extinguishes its fire,  
no river drowns love.  
If a spurned suitor offered his court and house  
for unadorned love,  
all his wealth and money would be in vain;  
for far from purchase, gold and the world,  
Love remains eternally free. ■*

## 2. LIEBESBOTSCHAFT / MESSAGE OF LOVE

*Ludwig Rellstab (1799–1860)*

Rauschendes Bächlein,  
So silbern und hell,  
Eilst zur Geliebten  
So munter und schnell?  
Ach, trautes Bächlein,  
Mein Bote sei du;  
Bringe die Grüße  
Des Fernen ihr zu.

All' ihre Blumen  
Im Garten gepflegt,  
Die sie so lieblich  
Am Busen trägt,  
Und ihre Rosen  
In purpurner Glut,  
Bächlein, erquickte  
Mit kühlender Flut.

Wenn sie am Ufer,  
In Träume versenkt,  
Meiner gedenkend,  
Das Köpfchen hängt;

*Murmuring stream,  
so silvery and bright,  
hurrying to the beloved  
so lively and quick?  
Ah, dear brook,  
be my messenger;  
bring her greetings  
from one far away.*

*All her flowers  
cultivated in the garden,  
which she wears so lovingly  
on her bosom;  
and her roses  
in crimson splendour;  
stream, refresh  
with cooling flood.*

*When sitting on the bank,  
lost in dreams,  
remembering me,  
her head hangs low;*



Tröste die Süße  
Mit freundlichem Blick,  
Denn der Geliebte  
Kehrt bald zurück.

*comfort the sweet one  
with a friendly glance,  
for her beloved  
will soon return.*

Neigt sich die Sonne  
Mit rötlichem Schein,  
Wiege das Liebchen  
In Schlummer ein.  
Rausche sie murmelnd  
In süße Ruh,  
Flüst're ihr Träume  
Der Liebe zu.

*As the sun sets  
with a reddish glow,  
rock my sweetheart  
to slumber.  
Rushing to her,  
in sweet tranquillity,  
whisper to her  
dreams of love. ■*

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### **3. KRIEGER'S AHNUNG / WARRIOR'S FOREBODING**

*(Rellstab)*

In tiefer Ruh liegt um mich her  
Der Waffenbrüder Kreis;  
Mir ist das Herz so bang und schwer,  
Von Sehnsucht mir so heiß.

*In deep repose lies around me  
the circle of my brothers-in-arms;  
my heart is so anxious and heavy,  
so hot with longing.*

Wie hab' ich oft so süß geträumt  
An ihrem Busen warm!

*How often have I dreamt so sweetly  
on her warm bosom!*

Wie freundlich schien des Herdes Glut,  
Lag sie in meinem Arm!

Hier, wo der Flammen düsterer Schein  
Ach! nur auf Waffen spielt,  
Hier fühlt die Brust sich ganz allein,  
Der Wehmut Träne quillt.

Herz! Daß der Trost dich nicht verläßt!  
Es ruft noch manche Schlacht.  
Bald ruh' ich wohl und schlafe fest,  
Herzliebste – gute Nacht!

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*How friendly seemed the glow of the hearth,  
when she lay in my arms!*

*Here, where the gloomy glow of the flames  
alas! only plays on weapons,  
here the heart feels all alone,  
a tear of melancholy wells up.*

*Heart, may comfort never leave you!  
Many a battle still calls.  
Soon I will rest and sleep soundly,  
my dearest – good night! ■*

#### **4. FRÜHLINGSSEHNSUCHT / LONGING FOR SPRING** (Rellstab)

Säuselnde Lüfte wehend so mild,  
Blumiger Dufte atmend erfüllt!  
Wie haucht ihr mich wonnig begrüßend an!  
Wie habt ihr dem pochenden Herzen getan?  
Es möchte euch folgen auf luftiger Bahn!  
Wohin?

Bächlein, so munter rauschend zumal,  
Wollen hinunter silbern ins Tal.

*Whispering breezes blowing so gently,  
filled with the scent of flowers!  
How sweetly you breathe your greeting on me!  
How have you done this to my beating heart?  
It wants to follow you on your ethereal path!  
Where to?*

*Little stream, rushing so merrily,  
wishing to flow silvery down into the valley.* ▶

Die schwebende Welle, dort eilt sie dahin!  
Tief spiegeln sich Fluren und Himmel darin.  
Was ziehst du mich, sehndend verlangender Sinn,  
Hinab?

Grüssender Sonne spielendes Gold,  
Hoffende Wonne bringest du hold.  
Wie labt mich dein selig begrüßendes Bild!  
Es lächelt am tiefblauen Himmel so mild  
Und hat mir das Auge mit Tränen gefüllt! –  
Warum?

Grünend umkränzet Wälder und Höh'!  
Schimmernd erglänzet Blüten Schnee!  
So drängt sich alles zum bräutlichen Licht;  
Es schwellen die Keime, die Knospe bricht;  
Sie haben gefunden was ihnen gebricht:  
Und du?

Rastloses Sehnen!  
Wünschendes Herz,  
Immer nur Tränen, Klage und Schmerz?  
Auch ich bin mir schwellerer Triebe bewußt!  
Wer stilltet mir endlich die drängende Lust?

*The floating wave, there it rushes on!  
Fields and sky are deeply reflected in it.  
Why, longing, yearning mind, are you pulling me  
downwards?*

*Greeting sun's playful gold,  
you bring hopeful delight.  
How your blissful, welcoming image refreshes me!  
It smiles so gently in the deep blue sky  
Why?*

*Greening wreathes the forests and hills!  
Snow of blossoms shine, glimmering!  
Everything rushes towards the bridal light;  
the seeds swell, the bud bursts open;  
they have found what they lacked:  
and you?*

*Restless longing!  
Desiring heart,  
always just tears, lamenting and pain?  
I, too, am aware of burgeoning urges!  
Who will finally satisfy my urgent desire?*

Nur du befreist den Lenz in der Brust,  
Nur du!

*Only you can free the spring in my breast,  
only you! ■*

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## 5. STÄNDCHEN / SERENADE (Reilstab)

Leise flehen meine Lieder  
durch die Nacht zu dir;  
In den stillen Hain hernieder,  
Liebchen, komm zu mir!

*My songs softly plead  
through the night to you;  
down to the quiet grove,  
my love, come to me!*

Flüsternd schlanke Wipfel rauschen  
In des Mondes Licht;  
Des Verräters feindlich Lauschen  
Fürchte, Holde, nicht.

*Whispering slender tree-tops rustle  
in the moonlight;  
the traitor's hostile listening,  
my darling, fear not.*

Hörst die Nachtigallen schlagen?  
Ach! sie flehen dich,  
Mit der Töne süßen Klagen  
Flehen sie für mich.

*Do you hear the nightingales singing?  
Ah! they implore you;  
with the sweet lamentations of their song  
they plead for me.*

Sie verstehn des Busens Sehnen,  
Kennen Liebesschmerz,  
Rühren mit den Silbertönen  
Jedes weiche Herz.

*They understand the longing of the heart,  
they know love's pain,  
they touch every tender heart  
with their silvery tones.*



Laß auch dir das Herz bewegen,  
Liebchen, höre mich!  
Bebend harr' ich dir entgegen!  
Komm, beglücke mich!

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*Let your heart be moved too;  
my love, hear me!  
I await you, trembling!  
Come, make me happy!*

## **6. SEHNSUCHT / LONGING**

*Johann Wolfgang von Goethe (1749–1832)*

Nur wer die Sehnsucht kennt  
Weiß, was ich leide!  
Allein, und abgetrennt  
Von aller Freude,  
Seh ich an's Firmament  
Nach jener Seite.

*Only those who know longing  
know what I suffer!  
Alone and separated  
from all joy,  
I look up to the firmament  
towards the other side.*

Ach! der mich liebt und kennt,  
Ist in der Weite!  
Es schwindelt mir,  
Es brennt mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiß, was ich leide!

*Ah! The one who loves and knows me  
is far away!  
My head reels,  
my insides burn.  
Only those who know longing  
know what I suffer! ■*

## 7. AUFENTHALT / SOJOURN

*(Rellstab)*

Rauschender Strom,  
Brausender Wald,  
Starrender Fels  
Mein Aufenthalt.

*Rushing river,  
roaring forest,  
glaring rocks,  
my abode.*

Wie sich die Welle  
An Welle reiht,  
Fließen die Tränen  
Mir ewig erneut.

*As wave  
follows wave,  
my tears flow  
forever anew.*

Hoch in den Kronen  
Wogend sich's regt,  
So unaufhörlich  
Mein Herze schlägt.

*High up in the treetops  
it sways, stirring,  
so incessantly  
my heart beats.*

Und wie des Felsen  
Uraltes Erz,  
Ewig derselbe  
Bleibet mein Schmerz.

*And like the rock's  
ancient ore,  
eternally the same,  
my pain remains. ■*

## 8. IN DER FERNE / IN THE DISTANCE

*(Reilstab)*

Wehe dem Flihenden  
Welt hinaus ziehenden! –  
Fremde durchmessenden,  
Heimat vergessenden,  
Mutterhaus hassenden,  
Freunde verlassenden!  
Folget kein Segen, ach!  
Auf ihren Wegen nach!

Herze, das sehrende,  
Auge, das tränende,  
Sehnsucht, nie endende,  
Heimwärts sich wendende!  
Busen, der wallende,  
Klage, verhallende,  
Abendstern, blinkender,  
Hoffnungslos sinkender!

Lüfte, ihr säuselnden,  
Wellen sanft kräuselnden,  
Sonnenstrahl, eilender,  
Nirgend verweilender:

*Woe to the fleeing one,  
drawing into the world!  
Traversing foreign lands,  
forgetting home,  
hating his mother house,  
No blessing follows, alas,  
on their paths!*

*Heart, longing,  
eye, tearful,  
longing, never ending,  
turning homeward!  
Bosom, swelling,  
lament, fading,  
evening star, flashing,  
hopelessly, sinking!*

*You whispering breezes,  
waves gently rippling,  
sunbeam, hastening,  
lingering nowhere:*

Die mir mit Schmerz, ach!  
Dies treue Herze brach, –  
Grüßt von dem Flihenden  
Welt hinaus ziehenden!

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*Send to her who with pain, alas,  
broke this faithful heart,  
greetings from the fleeing one  
drawing into the world! ■*

## **9. ABSCHIED / FAREWELL** (Rellstab)

Ade, Du muntre, Du fröhliche Stadt, Ade!  
Schon scharret mein Rösslein mit lustigem Fuss;  
Jetzt nimm noch den letzten, den scheidenden Gruss.  
Du hast mich wohl niemals noch traurig gesehn,  
So kann es auch jetzt nicht beim Abschied geschehn.  
Ade ...

*Farewell, cheerful, joyful town, farewell!  
My little horse is already pawing the ground with excitement;  
now accept my final farewell.  
You have never seen me sad;  
nor can it happen now as I depart.  
Farewell ...*

Ade, Ihr Bäume, Ihr Gärten so grün, Ade!  
Nun reit' ich am silbernen Strome entlang,  
Weit schallend ertönt mein Abschiedsgesang,  
Nie habt Ihr ein trauriges Lied gehört,  
So wird Euch auch keines beim Scheiden beschert.  
Ade ...

*Farewell, trees, gardens so green, farewell!  
Now I ride along the silver stream;  
my song of farewell resounds far and wide.  
You have never heard a sad song;  
nor will you hear one now as I depart.  
Farewell ...*

Ade, Ihr freundlichen Mägdlein dort, Ade!  
Was schaut Ihr aus blumenumduftetem Haus  
Mit schelmischen, lockenden Blicken heraus?

*Farewell, you friendly maidens there, farewell!  
Why do you look out of your flower-scented houses,  
with mischievous, enticing eyes?*

Wie sonst, so grüss' ich und schaue mich um,  
Doch nimmer wend' ich mein Rösslein um.  
Ade ...

Ade, liebe Sonne, so gehst Du zur Ruh', Ade!  
Nun schimmert der blinkenden Sterne Gold.  
Wie bin ich Euch Sternlein am Himmel so hold,  
Durchziehn wir die Welt auch weit und breit,  
Ihr gebt überall uns das treue Geleit.  
Ade ...

Ade, Du schimmerndes Fensterlein hell, Ade!  
Du glänzest so traulich mit dämmerndem Schein  
Und ladest so freundlich ins Hüttchen uns ein.  
Vorüber, ach, ritt ich so manches mal  
Und wär' es denn heute zum letzten mal?  
Ade ...

Ade, Ihr Sterne, verhüllet Euch grau! Ade!  
Des Fensterlein trübes, verschimmerndes Licht  
Ersetzt Ihr unzähligen Sterne mir nicht;  
Darf ich hier nicht weilen, muss hier vorbei,  
Was hilft es, folgt Ihr mir noch so treu!  
Ade, Ihr Sterne, verhüllet Euch grau!  
Ade!

*As usual, I greet you, and look back;  
but I will never turn my little horse around.  
Farewell ...*

*Farewell, dear sun, as you go to rest, farewell!  
Now the glittering stars shine with gold.  
How fond am I to you, little stars in the sky;  
as we travel far and wide across the world,  
you faithfully accompany us everywhere.  
Farewell ...*

*Farewell, shining little window, farewell!  
You shine so trustingly with your twilight glow  
and invite us so kindly into the little cottage.  
Ah, I have ridden past so many times,  
and could today be the last?  
Farewell ...*

*Farewell, stars, veil yourselves in grey! Farewell!  
The dim flickering light of the little window  
your countless stars cannot replace for me;  
if I cannot stay here, if I must pass by;  
what good is it if you follow me so faithfully!  
Farewell, stars, veil yourselves in grey!  
Farewell! ■*

## 10. DER ATLAS / THE ATLAS

*Heinrich Heine (1797–1856)*

Ich unglückselger Atlas!  
Eine Welt, die ganze Welt der Schmerzen,  
muß ich tragen,  
Ich trage Unerträgliches,  
Und brechen will mir das Herz im Leibe.  
Du stolzes Herz, du hast es ja gewollt!  
Du wolltest glücklich sein, unendlich glücklich,  
Oder unendlich elend, stolzes Herz,  
Und jetzo bist du elend.

*I, unfortunate Atlas!  
A world – the whole world of suffering  
I must bear,  
I bear the unbearable,  
and my heart wants to break inside my body.  
You proud heart, you wanted it!  
You wanted to be happy, infinitely happy,  
or endlessly miserable, proud heart,  
and now you are wretched. ■*

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## 11. SERENADE / SERENADE *(Johann) August Apel (1771–1816)*

Laß meiner Liebe Sorgen  
Der stillen Nacht mich klagen;  
Am Tage ruht verborgen  
Mein Schmerz in stummer Brust.

*Let me lament my love's sorrows  
to the silent night;  
by day hidden,  
my pain rests in my silent breast.*

Soll ich dem Glück entsagen,  
Laß mich das Opfer nennen!  
Darf ich es dir bekennen,  
Leid ich den Tod mit Lust.

*If I must renounce happiness  
let me name the sacrifice!  
If I may confess it to you,  
I suffer death with joy.*

Darf ich ihn dir bekennen?  
Leid ich den Tod mit Lust!

*May I confess it to you?  
I suffer death with joy! ■*

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## 12. IHR BILD / HER PORTRAIT

*(Heine)*

Ich stand in dunkeln Träumen  
Und starrt' ihr Bildnis an,  
Und das geliebte Antlitz  
Heimlich zu leben begann.

*I stood in dark dreams  
and stared at her image,  
and the beloved face  
secretly began to live.*

Um ihre Lippen zog sich  
Ein Lächeln wunderbar,  
Und wie von Wehmutstränen  
Erglänzte ihr Augenpaar.

*Across her lips slowly spread  
a wondrous smile,  
and as if from tears of melancholy  
her eyes glistened.*

Auch meine Tränen flossen  
Mir von den Wangen herab –  
Und ach! ich kann es nicht glauben,  
Daß ich dich verloren hab!

*My tears also flowed,  
down from my cheeks,  
and oh, I cannot believe  
that I have lost you! ■*

### 13. DAS FISCHERMÄDCHEN / THE FISHER-MAIDEN

*(Heine)*

Du schönes Fischermädchen,  
Treibe den Kahn ans Land;  
Komm zu mir und setze dich nieder,  
Wir kosen Hand in Hand.

Leg an mein Herz dein Köpfchen,  
Und fürchte dich nicht zu sehr;  
Vertraust du dich doch sorglos  
Täglich dem wilden Meer.

Mein Herz gleicht ganz dem Meere,  
Hat Sturm und Ebb und Flut,  
Und manche schöne Perle  
In seiner Tiefe ruht.

*You beautiful fisher-maiden,  
paddle your boat ashore;  
come to me and sit down,  
we'll caress each other hand in hand.*

*Lay your head on my heart  
and don't be too afraid;  
for after all you trust yourself carefreely  
every day to the wild sea.*

*My heart is just like the sea,  
it has storms, ebbing and flowing,  
and many a lovely pearl  
rests in its depths. ■*

## 14. DIE STADT / THE TOWN

*(Heine)*

Am fernen Horizonte  
Erscheint, wie ein Nebelbild,  
Die Stadt mit ihren Türmen,  
In Abenddämmerung gehüllt.

Ein feuchter Windzug kräuselt  
Die graue Wasserbahn;  
Mit traurigem Takte rudert  
Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal  
Leuchtend vom Boden empor,  
Und zeigt mir jene Stelle,  
Wo ich das Liebste verlor.

*On the distant horizon  
appears like a misty image,  
the town with its towers,  
shrouded in evening twilight.*

*A damp breeze ripples  
the grey waterway;  
with sad strokes  
the boatman rows in my barge.*

*Brightly shining, the sun rises once more  
from the ground,  
and shows me that place  
where I lost what is dearest to me. ■*

## 15. AM MEER / BY THE SEA

*(Heine)*

Das Meer erglänzte weit hinaus  
Im letzten Abendschein;  
Wir saßen am einsamen Fischerhaus,  
Wir saßen stumm und alleine.

Der Nebel stieg, das Wasser schwell,  
Die Möwe flog hin und wieder;  
Aus deinen Augen liebevoll  
Fielen die Tränen nieder.

Ich sah sie fallen auf deine Hand,  
Und bin aufs Knie gesunken;  
Ich hab' von deiner weißen Hand  
Die Tränen fortgetrunken.

Seit jener Stunde verzehrt sich mein Leib,  
Die Seele stirbt vor Sehnen;  
Mich hat das unglücksel'ge Weib  
Vergiftet mit ihren Tränen.

*The sea was glistening from afar  
in the last evening's glow;  
we sat by the lonely fisherman's cottage,  
we sat silently and alone.*

*The mist rose, the water swelled,  
the seagull flew to and fro;  
from your eyes, lovingly  
the tears fell.*

*I saw them fall onto your hand  
and sank to my knees;  
I drank away the tears  
from your white hand.*

*Since that hour my body has been consumed by a  
burning desire,  
my soul is dying of longing.  
That wretched woman  
has poisoned me with her tears. ■*

## 16. DER DOPPELGÄNGER / THE DOPPELGANGER

*(Heine)*

Still ist die Nacht, es ruhen die Gassen,  
In diesem Hause wohnte mein Schatz;  
Sie hat schon längst die Stadt verlassen,  
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe,  
Und ringt die Hände, vor Schmerzengewalt;  
Mir graust es, wenn ich sein Antlitz sehe, –  
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger! du bleicher Geselle!  
Was äffst du nach mein Liebesleid,  
Das mich gequält auf dieser Stelle,  
So manche Nacht, in alter Zeit?

*The night is quiet, the streets are silent,  
my sweetheart lived in this house;  
she left the town long ago,  
yet the house still stands in the same place.*

*There is also a man standing there, staring upwards,  
wringing his hands in agony;  
I shudder, when I see his face, –  
the moon shows me my own reflection.*

*You, doppelganger! You pale companion!  
Why do you mimic my heartache,  
which tortured me in this very place,  
for so many nights, in times long past? ■*

## 17. DIE TAUBENPOST / THE CARRIER PIGEON

*Johann Gabriel Seidl (1804–1875)*

Ich hab' eine Brieffaub in meinem Sold,  
Die ist gar ergeben und treu,  
Sie nimmt mir nie das Ziel zu kurz,  
Und fliegt auch nie vorbei.

Ich sende sie vieltausendmal  
Auf Kundschaft täglich hinaus,  
Vorbei an manchem lieben Ort,  
Bis zu der Liebsten Haus.

Dort schaut sie zum Fenster heimlich hinein,  
Belauscht ihren Blick und Schritt,  
Gibt meine Grüße scherzend ab  
Und nimmt die ihren mit.

Kein Briefchen brauch' ich zu schreiben mehr,  
Die Träne selbst geb' ich ihr;  
O sie verträgt sie sicher nicht,  
Gar eifrig dient sie mir.

Bei Tag, bei Nacht, im Wachen, im Traum,  
Ihr gilt das alles gleich:

*I have a carrier pigeon in my employ,  
she is devoted and loyal,  
she never misses her target,  
and never flies beyond.*

*I send her out thousands of times a day  
every day to scout for something,  
past many a well-loved place,  
to the house of my beloved.*

*There she secretly looks in through the window,  
observes her looks and her movements,  
delivers my greetings jokingly  
and takes her back again.*

*I no longer need to write a letter,  
I give her the tear itself;  
oh, certainly she will not lose it,  
she serves me eagerly.*

*By day, by night, awake, or in dreams,  
it's all the same to the her:*



Wenn sie nur wandern, wandern kann,  
Dann ist sie überreich!

Sie wird nicht müd<sup>4</sup>, sie wird nicht matt,  
Der Weg ist stets ihr neu;  
Sie braucht nicht Lockung, braucht nicht Lohn,  
Die Taub<sup>5</sup> ist so mir treu!

Drum heg<sup>6</sup> ich sie auch so treu an der Brust,  
Versichert des schönsten Gewinns;  
Sie heißt – die Sehnsucht!  
Kennt ihr sie? – Die Botin treuen Sinns.

*as long as she can roam,  
then she is abundantly rich!*

*She never tires, she never wavers,  
the path is always new to her;  
she needs no enticement, needs no reward,  
this pigeon is so faithful to me!*

*That's why I cherish her so faithfully in my heart,  
assured of the most beautiful reward;  
her name is – Longing!  
Do you know her? – the messenger of a faithful heart. ■*

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## ANNA FRASER

Anna Fraser is a highly-acclaimed Australian soprano, lauded for her crystal-clear tone, stylistic awareness, and interpretative depth. Based in Sydney (Australia), Anna has forged a distinctive career captivating audiences with performances that combine “theatrical flair” and “stylistic nuance” (Sounds Like Sydney). Anna’s artistry bridges centuries of musical expression, both historically informed and boldly imaginative, and she has been commended for “ravishing clarity

and beauty of voice, effortlessly navigating the complex” (Stage Noise).

Anna’s career has led her to a high level of versatility. After graduating with a Bachelor of Music (Performance) from the Sydney Conservatorium of Music, University of Sydney, and a Graduate Diploma (Performance) from New England Conservatory (Boston) she was, for over a decade, a artist of The Song Company. She regularly collaborates with

leading specialist ensembles including Pinchgut Opera, Sydney Chamber Opera, Opera Australia, The Australian Ballet, Cantillation, Bach Akademie Australia, Australian Haydn Ensemble, Australian Romantic & Classical Orchestra, Ironwood, Salut! Baroque, Sydney Symphony Orchestra, and Ensemble Offspring. Anna's industry experience ranges from the interpretation of earlier repertoire, recreating medieval chant through to reimagining musical sound worlds of the Renaissance, Baroque and Classical periods, and contemporary repertoire of the 20th and 21st centuries. Her stage work encompasses roles in operas by Monteverdi, Rameau, Cavalli, Charpentier and Purcell alongside new operatic creations by Brett Dean and Mary Finsterer. Internationally, she has appeared with The Wallfisch Band (UK), Asko|Schönberg Ensemble (Netherlands), and the New Zealand String Quartet, and is a regular presence at festivals (Sydney Festival, Holland Festival, Canberra International Music Festival) and research forums across Europe and the Asia-Pacific.

Beyond the stage Fraser is a strong exponent of music education, demonstrating the versatility and ▶



virtuosity of her vocal craft to inspire and guide the next generation of vocalists and composers. Her practice-led research with the Australian Research Council funded Discovery Project *The shock of the old: Rediscovering the sounds of bel canto 1700–1900* underscores her dedication to revitalizing historical bel canto traditions. Her doctoral studies at Sydney Conservatorium of Music explore historical vocal practices, reengaging with expressive effects and colours that characterised

singing for many centuries until the early twentieth century.

Anna’s artistry combines technical brilliance, emotional depth, and scholarly insight making her one of Australia’s most compelling voices of our time. Her vocal artistry synthesises historical research and artistic imagination, drawing listeners into sound worlds that are timeless and daringly fresh. ■

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## NEAL PERES DA COSTA

Neal Peres Da Costa is a passionate advocate for the reestablishment of artistic sovereignty in classical music performance. He is a world-renowned performing scholar, authority on keyboard performing practices of the Baroque, Classical and Romantic eras. Neal is known for groundbreaking research publications—including his highly-acclaimed monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012) considered a ‘go-to’ text globally; a 9-volume co-edited *Urtext/performing* edition of

Brahms’ *Sonatas for solo instrument and piano* (Bärenreiter-Verlag, 2015/16); a suite of book chapters that contribute extensively to knowledge of nineteenth-century piano performance styles, and several groundbreaking recordings including Schumann’s song cycle *Dichterliebe* with tenor Koen von Stade for the UK label Deux-Elles described as “fascinating, startling and slightly confrontational” (BBC Record Review), and Mozart’s K 488 *Piano Concerto* with ARCO (licensed by ABC Classics) hailed as “a triumph of academic and artistic expertise” (classikon, 2024).

Neal has worked extensively with several ensembles in Australia including Ironwood, Australian Romantic & Classical Orchestra (ARCO) of which he is Artistic Advisor, Bach Akademie Australia, Australian Haydn Ensemble, Australian Chamber Orchestra, Sydney Symphony Orchestra and Tasmanian Symphony Orchestra. Winner of the 2008 Fine Arts ARIA for Bach's Sonatas for Violin and Obligato Keyboard (ABC Classics, 2007) with Richard Tognetti and Daniel Yeadon, Neal's discography also includes many other recordings on the ABC Classics label; and with the British ensemble Florilegium (which he co-founded in 1991) Neal recorded extensively on the Dutch label Channel Classics.

Neal is a Fellow of the Australian Academy of Humanities. He is graduate of the University of Sydney, the Guildhall School of Music and Drama and the City University (London), and the University of Leeds (UK) where he was awarded a PhD. Neal is currently Associate Dean of Research and Professor of Historical Performance at the Sydney Conservatorium of Music (SCM), University of Sydney. Since 2017, he has undertaken



diverse research as lead Chief Investigator on three prestigious Australian Research Council (ARC) Discovery Projects including currently The shock of the old: Rediscovering the sounds of bel canto 1700–1900. He is SCM's academic lead for the NeuroMusic Collaborative, a vital multidisciplinary research project in collaboration with the University of Sydney's Brain and Mind Centre, investigating the efficacy of music training for healthy brain aging in aged people. ■

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**JOHANN ANTON ANDRÉ (1775–1842)**  
**LIEDER UND GESÄNGE BOOK 3 (1818)**

**1** Liebe ..... 2:39

**FRANZ SCHUBERT (1797–1828)**

**SCHWANENGESANG D. 957 (PUBLISHED POSTHUMOUSLY 1829)**

**2** Liebesbotschaft ..... 3:36

**3** Kriegers Ahnung ..... 6:17

**4** Frühlingssehnsucht ..... 5:16

**5** Ständchen ..... 4:28

**JOHANN ANTON ANDRÉ**

**6** Sehnsucht ..... 1:37

**FRANZ SCHUBERT**

**7** Aufenthalt ..... 3:16

**8** In der Ferne ..... 6:15

**9** Abschied ..... 5:20

**10** Der Atlas ..... 2:31

**JOHANN ANTON ANDRÉ**

**11** Serenade ..... 2:59

**FRANZ SCHUBERT**

**12** Ihr Bild ..... 2:46

**13** Das Fischermädchen ..... 2:37

**14** Die Stadt ..... 3:27

**15** Am Meer ..... 4:12

**16** Der Doppelgänger ..... 3:56

**16** Die Taubenpost ..... 4:27

Total playing time: 65:38