

5 August
Sydney Opera House Concert Hall

BO SKOVHUS IN RECITAL



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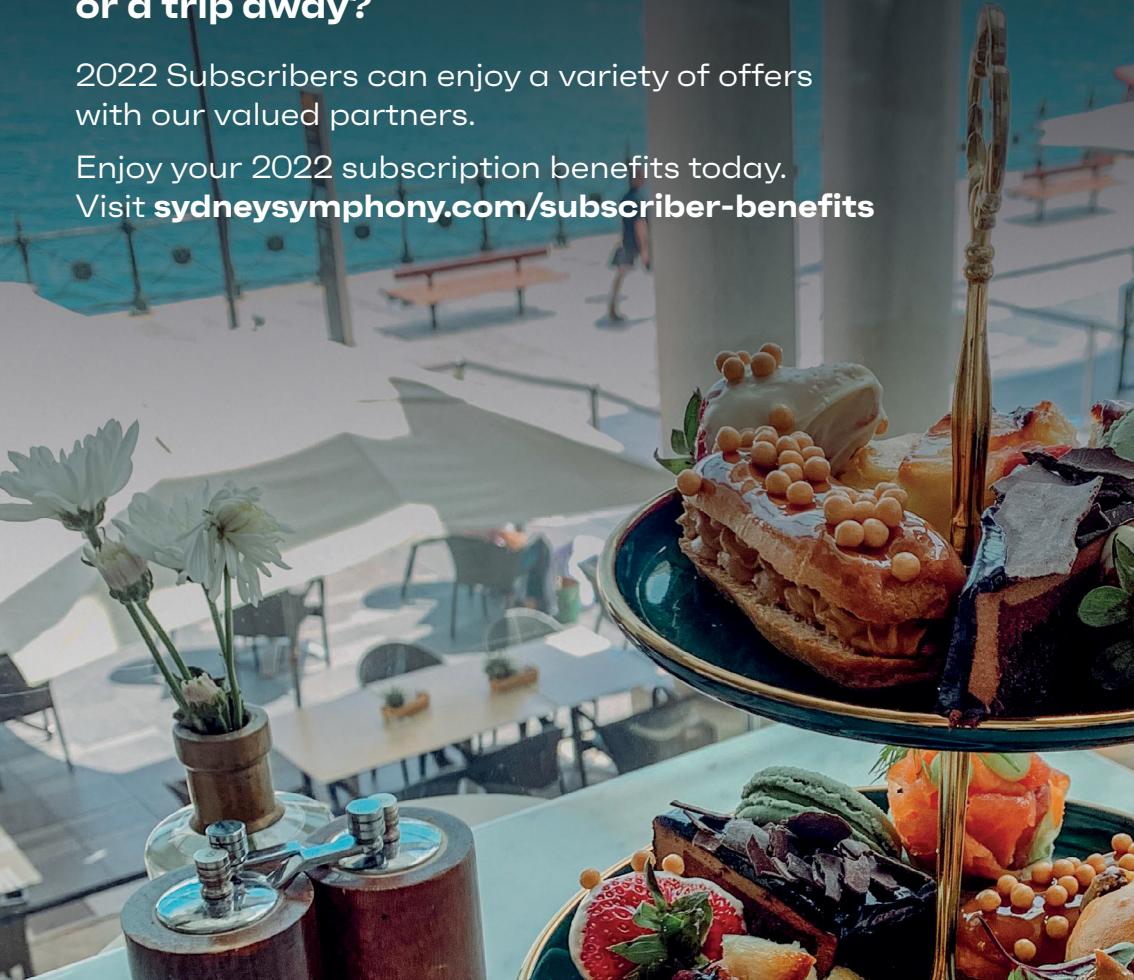


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TEA & SYMPHONY

Friday 5 August, 11am

Concert Hall,

Sydney Opera House

BO SKOVHUS IN RECITAL

BO SKOVHUS baritone

ANDREA LAM piano

JOSEPH HAYDN (1732–1809)

Pleasing Pain, Hob.XXVIIa:29

O Tuneful Voice, Hob.XXVIIa:42

The Wanderer, Hob.XXVIIa:32

Piercing Eyes, Hob.XXVIIa:35

Fidelity, Hob.XXVIIa:30

Sailor's Song, Hob.XXVIIa:31

FRANZ SCHUBERT (1797–1828)

Liebesbotschaft (Love's Message), D.957 No.1

Kriegers Ahnung (Warrior's Foreboding), D.957 No.2

Frühlingssehnsucht (Spring Longing), D.957 No.3

Ständchen (Serenade), D.957 No.4

Aufenthalt (Resting Place), D.957 No.5'

In der Ferne (Far Away), D.957 No.6

Herbst (Autumn), D.945

Abschied (Farewell), D.957 No.7

ROBERT STOLZ (1880–1975)

Ich liebe dich (I Love You)

Das Lied ist Aus (The Song is Over)

ESTIMATED DURATIONS

The concert will conclude at approximately 12.15pm

COVER IMAGE

Bo Skovhus,

photo by Roland Unger

PRINCIPAL PARTNER



ABOUT THE ARTISTS

BO SKOVHUS baritone

Bo Skovhus studied at the Aarhus Music Institute, the Royal Opera Academy in Copenhagen and in New York. Significant engagements in his career were Reimann's *Lear* at the Paris Opera, and Beckmesser in *Die Meistersinger von Nürnberg* at the Bastille and at the Wagner Festival in Budapest. In addition, Titus in *Bérénice* by Michael Jarrell at the Paris Opera under the direction of Philippe Jordan, as well as in Dresden in the role of Mandryka in *Arabella*.

He also sang the title role in *Wozzeck* at the Deutsche Oper am Rhein and Dr. Schön in *Lulu* at the Vienna State Opera, followed by Šíškov in *From the House of the Dead* at the Bavarian State Opera, Jean-Charles in Werner Henze's *The Raft of the Medusa* in Amsterdam, and the title roles in Ernst Krenek's *Karl V.* at the Bavarian State Opera, *Lear* at the Maggio Musicale Fiorentino and *Eugene Onegin* at the Hamburg State Opera.

He recently performed as Ryuji in Henze's *Das verratene Meer* at Vienna State Opera, Eisenstein in *Die Fledermaus* at Hamburg State Opera, Jaroslav Prus in *The Makropulos Affair* at Hamburg State Opera Berlin, in Boston and at Carnegie Hall in concert as *Wozzeck*, as Father in Georg Friedrich Haas's *Bluthaus* at the Cuvilliestheater in Munich, and as Plato Kusmitsch Kovalev in *The Nose* at Semper Opera Dresden. In addition to appearances in operas, Bo Skovhus devotes himself to recital and concert singing with great personal commitment.

Future engagements include Jochanaan in *Salome* in Lübek, *Die Fledermaus* in Genoa, Jaroslav Prus in *The Makropulos Affair* in Berlin, Father in *Bluthaus* in Lyon, Mandryka in *Salome* in Dresden, Dr. Schön in *Lulu* in Vienna and in Florence, Faninal in *Der Rosenkavalier* in Geneva, *Lear* in Madrid, Alfred Schnittke's *Life with an Idiot* in Zürich and *The Dark Side of the Moon* in Hamburg.

Skovhus has been awarded the title of Österreichischer Kammersänger as well as the title of Bayerischer Kammersänger.



Bo Skovhus,
photo by Roland Unger

ABOUT THE ARTISTS

ANDREA LAM piano

Pronounced a "real talent" by *The Wall Street Journal*, New York-based Australian pianist Andrea Lam performs with orchestras and leading conductors in Australasia, Japan, China and the United States, including the San Francisco Ballet Orchestra, Hong Kong Philharmonic, and all major Australian symphony orchestras. From New York's Carnegie Hall and Lincoln Center to the Sydney Opera House, she has played for Sydney Festival, Musica Viva's Huntington Festival (Australia), Orford Festival (Canada), Chelsea Music Festival (USA) with works from Bach, Schumann and Chopin to Aaron Jay Kernis, Lilya Ugay, and Nigel Westlake.

The 2022 season includes a critically acclaimed national tour for Musica Viva Australia performing Bach's *Goldberg Variations*, and concerto engagements with the Sydney, Adelaide and Tasmanian Symphony Orchestras; regional touring as solo recitalist for Musica Viva, and solo and chamber performances for Melbourne Recital Centre, UKARIA Cultural Centre, Musica Viva Tasmania, Blackheath Chamber Music Festival and Hayllar Music Tours. Andrea also performs new piano music by Matthew Hindson, including for the Sydney Opera House 2022 International Piano Day livestream. Other recent engagements include New York's Chelsea Music Festival (including a world premiere by Glyndebourne composer-in-residence Ninfia Cruttwell-Reade), Isabella Stewart Gardner Museum and the Smithsonian American Art Museum, Sydney Festival, Melbourne Recital Centre, Monash University and as soloist with the Melbourne and Canberra Symphony Orchestras, Auckland Philharmonia Orchestra, and Australian Youth Orchestra.

A keen chamber musician, Andrea also performs and records extensively as pianist of New York's acclaimed Claremont Trio, including their most recent release *Queen of Hearts* (2022), and in Australia with tenor Andrew Goodwin, violinist Emily Sun, and as guest of the Australian String Quartet at Dunkeld Festival. Andrea Lam was a semi-finalist in the 2009 Van Cliburn Competition, Silver Medalist in the 2009 San Antonio Piano Competition, and winner of the ABC's Young Performer of the Year Award in the Keyboard section, and the Yale Woolsey Hall Competition. She holds degrees from both the Yale and Manhattan Schools of Music. Recordings include Mozart concerti with the Tasmanian Symphony Orchestra and for Huntington Festival's commemorative album (ABC Classic) and with renowned cellist Matt Haimovitz (Pentatone Oxingale). Andrea also features as pianist on *Nocturnes*, violinist Emily Sun's critically acclaimed ARIA Award-nominated album for ABC Classic, earning a rare 5 star review in *The Australian* and described as "a winner on every count" – *Sydney Morning Herald*.



Andrea Lam, photo by Lisa-Marie Mazzucco

ABOUT THE MUSIC

The art song – with the stress on ‘art’ – came into its own at the turn of the 19th century, not least because pianos were becoming more expressive, reliable and affordable, and because publishing made printed music more available to an increasingly literate middle class. Composers of whom we little today, such as Carl Friedrich Zelter in Berlin and Johann Rudolf Zumsteeg laid the foundations for the German art-song, or *Lied*, but it was Viennese composers that brought it close to perfection.

In late 18th-century London, music-making was huge business with its prosperous, educated middle-class audience. Haydn, released from being a liveried servant in 1790, made two visits to the British capital which were artistically and financially enormous successes. During the 1790s Haydn, along with Beethoven and Weber, had contributed settings for voice and piano trio of folk songs from Britain and Ireland which were published in Edinburgh and London. In 1794 and 1795 he produced two sets of six Canzonettas – the first group setting lyrics by Anne Hunter, then a much celebrated Scottish poet resident in London. These include *Pleasing Pain*, *Fidelity* and *The Sailor's Song*. Haydn used one further poem of Hunter's (*The Wanderer*) in the second set, (which also features the anonymous *Piercing Eyes*) and then again used her work in the song *O Tuneful Voice*.



Joseph Haydn (1732 –1809)

PLEASING PAIN

Hob.XXVIa:29

Far from this throbbing bosom haste,
Ye doubts, ye fears, that lay it waste;
Dear anxious days of pleasing pain,
Fly never to return again.

But ah, return ye smiling hours,
By careless fancy cron'd with flow'rs;
Come, fairy joys and wishes gay,
And dance in sportive rounds away.

So shall the moments gaily glide
O'er various life's tumultuous tide,
Nor sad regrets disturb their course
To calm oblivion's peaceful source.

(Anne Hunter)

O TUNEFUL VOICE

Hob.XXVIa:42

O tuneful voice I still deplore,
Thy accents, which I hear no more,
Still vibrate on my heart.

In Echo's cave I long to dwell
And still to hear that sad farewell
When we were forced to part.

Bright eyes! O that the task were mine
To guard the liquid fires that shine
And round your orbits play,

To watch them with a vestal's care,
To feed with smiles a light so fair
That it may ne'er decay.

(Anne Hunter)

ABOUT THE MUSIC

THE WANDERER

Hob.XXVIa:32

To wander alone when the moon, faintly beaming
With glimmering lustre, darts thro' the dark shade,
Where owls seek for covert, and nightbirds
complaining

Add sound to the horror that darkens the glade.

'Tis not for the happy; come, daughter of sorrow,
'Tis here thy sad thoughts are embalm'd in thy tears,
Where, lost in the past, disregarding tomorrow,
There's nothing for hopes and nothing for fears.

(Anne Hunter)

FIDELITY

Hob.XXVIa:30

While hollow burst the rushing winds,
And heavy beats the show'r,
This anxious, aching bosom finds
No comfort in its pow'r.

For ah, my love, it little knows
What thy hard fate may be,
What bitter storm of fortune blows,
What tempests trouble thee.

A wayward fate hath spun the thread
On which our days depend,
And darkling in the checker'd shade,
She draws it to an end.

But whatsoe'er may be our doom,
The lot is cast for me,
For in the world or in the tomb,
My heart is fix'd on thee.

(Anne Hunter)

PIERCING EYES

Hob.XXVIa:35

Why asks my fair one if I love?
Those eyes so piercing bright
Can ev'ry doubt of that remove,
And need no other light.

Those eyes full well do known my heart,
And all its working see,
E'er since they play'd the conq'ror's part,
And I no more was free.

(anon)

SAILOR'S SONG

Hob.XXVIa:31

High on the giddy bending mast
The seaman furls the rending sail,
And, fearless of the rushing blast,
He careless whistles to the gale.

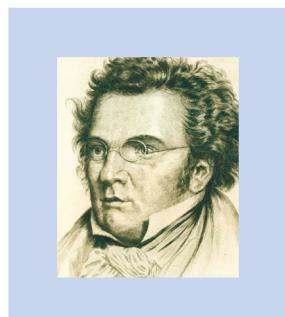
Rattling ropes and rolling seas,
Hurlyburly, hurlyburly,
War nor death can him displease.

The hostile foe his vessel seeks,
High bounding o'er the raging main,
The roaring cannon loudly speaks,
'Tis Britain's glory we maintain.

Rattling ropes and rolling seas,
Hurlyburly, hurlyburly,
War nor death can him displease.

(Anne Hunter)

The art song reached its apogee in the work of Schubert, and arguably in the great song-cycles *Die schöne Müllerin* and *Winterreise*. Schubert had been introduced to the poetry of Ludwig Rellstab by Beethoven's biographer Schindler (we have Rellstab to thank for the nickname of the 'Moonlight' Sonata), and set seven poems that, along with a set by Heinrich Heine, were parcelled up as *Schwanengesang* soon after the composer's death in Vienna in 1828. The poems don't form a cycle as do the others mentioned – there is no narrative arc, so need not be performed in toto. Today we hear the Rellstab settings from *Schwanengesang*, and, in addition, the setting Schubert made of Rellstab's *Herbst* (Autumn) shortly before his death.



Franz Schubert (1797–1828)

ABOUT THE MUSIC

LIEBESBOTSCHAFT

D.957 No.1

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, erquicke mit kührender Flut.Wenn sie
am Ufer, in Träume versenkt,
Meiner gedenkend, das Köpfchen hängt,
Tröste die Süsse mit freundlichem Blicke,
Denn der Geliebte kehrt bald zurück.Neigt sich
die Sonne mit rötlichem Schein,
Wiege das Liebchen in Schlummer ein.
Rausche sie murmelnd in süsse Ruh,
Flüstere ihr Träume der Liebe zu.

LOVE'S MESSAGE

Murmuring brooklet, so silver and bright,
do you haste to my love so merry and fast?
Ah, dear brooklet my messenger be;
carry her greetings from one far away.
All her cherished flowers in the garden,
those she so sweetly wears at her breast,
and her roses in their crimson glow,
refresh, brooklet, with your cooling waters.
When she, at your side, lost in dreams,
thinking of me, hangs low her head,
console my sweet with a kindly look,
for soon shall her beloved return.
When the sun sinks in a reddish gleam,
rock my sweetheart into slumber.
Murmur her into sweet repose.
whisper her dreams of love.

KRIEGERS AHNUNG

D.957 No.2

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

Wie hab' ich oft so süß geträumt
An ihrem Busen warm!
Wie freundlich schien des Heerdes Gluth,
Lag sie in meinem Arm!

Hier, wo der Flammen düstrer Schein
Ach nur auf Waffen spielt,
Hier fühlt die Brust sich ganz allein,
Der Wehmuth Thräne quillt.

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

WARRIOR'S FOREBODING

In deepest sleep encircling me
Lie my comrades in arms;
My heavy heart is full of fear,
I am feverish with yearning.

How often have I dreamed – so sweet –
Of her warm embrace!
How friendly was the glowing hearth
As she lay in my arms.

Here where the dim flames' light
Falls – ah – only on weapons,
Here the hearts feels quite alone
and tears of sadness well.

Oh heart! May comfort not desert you!
Many battles still await,
Soon will I rest well, sleeping soundly,
Love of my heart – good night.

ABOUT THE MUSIC

FRÜHLINGSSEHNSUCHT

D.957 No.3

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

Bächlein, so munter rauschend zumal,
Wollen hinunter silbern ins Tal.
Die schwebende Welle, doret eilt sie dahin!
Tief spiegeln sich Fluren und Himmel darin.
Was ziehst du mich, sehnend verlangender Sinn,
Hinab? 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? Warum?

Grünend umkränzet Wälder und Höh.
Schimmernd erglänzet Blütenschnee.
So dränget sich alles zum bräutlichen Licht;
Es schwellen die Keime, die Knospe bricht;
Sie haben gefunden, was ihnen gebreicht:
Und du? Und du?

Rastloses Sehnen! Wünschendes Herz,
Immer nur Tränen, Klage und Schmerz?
Auch ich bin mir schwelender Triebe bewusst!
Wer stillet mir endlich die drängende Lust?
Nur du befreist den Lenz in der Brust,
Nur du! Nur du!

SPRING LONGING

Whispering breezes blowing so mild,
filled with the scented breath of flowers!
How blissfully welcoming upon me you are!
To my pounding heart what have you done?
It would gladly follow you on your airy path,
to where? To where?

Brooklets, murmuring so gaily together,
silver, head for the valley below.
The gliding ripples, they speed that way!
Meadows and heavens deep mirrored in them
Why do you draw me, longing desire,
down? Down?

Glittering gold of the welcoming sun,
sweetly you bring bliss of hope,
how your happy greeting refreshes!
It smiles so gently in the deep blue sky,
and has filled my eyes with tears,
why? Why?

Green it engarlands woods and heights.
The snowy blossom shimmers and gleams.
So all things press towards bridal light;
seeds swell, buds burst;
they have found what they have lacked:
and you? You?

Restless yearning! Longing heart,
always only tears, lament and pain?
I too feel swelling urges!
Who at last shall quiet my insistent desire?
Only you set free the spring in my breast,
only you! Only you!

ABOUT THE MUSIC

STÄNDCHEN

D.957 No.4

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

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

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

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

Lass auch dir die Brust bewegen,
Liebchen, höre mich,
Bebend harr ich dir entgegen!
Komm, beglücke mich!

SERENADE

Gently imploring go my songs
through the night to you;
down into the quiet wood,
beloved, come to me.

Slender tree-tops stir and whisper
in the moon's light;
of any betrayer, hostile, listening,
have no fear, my love.

Can you hear the nightingales call?
Ah! You they are imploring
with those sweet lamenting notes,
imploring you for me.

They understand the heart's longing,
know the agony of love,
move with their sliver notes
every tender heart.

Let your heart, too, be moved,
beloved, listen to me,
trembling, I await you,
come, make my happiness!

AUFENTHALT

D.957 No.5

Rauschender Strom,
brausender Wald,
Starrender Fels
mein Aufenthalt.

Wie sich die Welle
an Welle reiht,
Fliessen die Tränen
mir ewig erneut.

Hoch in den Kronen
wogend sich's regt,
So unaufhörlich
mein Herze schlägt,

Und wie des Felsen
uraltes Erz,
Ewig derselbe
bleibet mein Schmerz.

RESTING PLACE

Raging river,
roaring forest,
towering rock,
my resting place.

As wave
succeeds wave,
so my tears
flow ever anew.

The high tree-tops
surge and heave,
just as unceasingly
throbs my heart,

and like the rock's
age-old ore,
my grief stays
ever the same.

ABOUT THE MUSIC

IN DER FERNE

D.957 No.6

Wehe dem Fliehenden
Welt hinaus ziehenden! -
Fremde durchmessenden,
Heimath vergessenden,
Mutterhaus hassenden,
Freunde verlassenden
Folget kein Segen, ach!
Auf ihren Wegen nach!

Herze, das sehnende,
Auge, das thränende,
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:
Die mir mit Schmerze, ach!
Dies treue Herze brach, -
Grüßt von dem Fliehenden,
Welt hinaus ziehenden!

INTO THE DISTANCE

Woe to the fugitive
In flight through the world
Hurrying across foreign lands
Forgetting his country,
Hating his home,
Leaving his friends
Ah, no blessing will follow
Along the way.

The yearning heart
The tearful eye
Yearning never-ending
Turning towards home!
The surging breast,
Lamentation, fading
The twinkling evening star
Sinking into hopelessness.

You sighing breezes,
Soft shimmering waves
Sunbeams, hastening,
Never coming to rest;
Send her with woe,
Who broke this true heart,
The greetings of the fugitive
In flight though the world.

ABOUT THE MUSIC

HERBST

D.945

Es rauschen die Winde
So herbstlich und kalt;
Verödet die Fluren,
Entblättert der Wald.
Ihr blumigen Auen!
Du sonniges Grün!
So welken die Blüthen
Des Lebens dahin.

Es ziehen die Wolken
So finster und grau;
Verschwunden die Sterne
Am himmlischen Blau!
Ach, wie die Gestirne
Am Himmel entfliehn,
So sinket die Hoffnung
Des Lebens dahin!

Ihr Tage des Lenzes
Mit Rosen geschmückt,
Wo ich die Geliebte
An's Herze gedrückt!
Kalt über den Hügel
Rauscht, Winde, dahin!
So sterben die Rosen
Des Lebens dahin.

AUTUMN

Autumnal and so cold
Are the restless winds;
The fields are empty
the woods bare of leaves.
You flowering meadows!
Sunlit green fields!
So do the flowers of life
Wither away.

The clouds pass over
So dark and grey;
The stars have vanished
From the blue of heaven!
Ah, as the stars
Flee from the sky
So all hope of life
Sinks away.

You days of springtime
Decked with flowers,
When I held my beloved
Close to my heart!
Winds, rush your
Cold gusts over the hills.
So do the roses of life
Die away.

ABOUT THE MUSIC

ABSCHIED

D.957 No.7

Ade! du munstre, 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, ihr Bäume, ihr Gärten so grün, ade!
Nun reit ich am silbernen Strome entlang,
Weig schallend ertönet mein Abschiedsgesang;
Nie habt ihr ein trauriges Lied gehört,
So wird euch auch keines beim Scheiden beschert.

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 gebüberall uns das treue Geleit.

Ade, ihr freundlichen Mägdlein dort, ade!
Was schaut ihr aus blumenumduftetem Haus
Mit schelmischen, lockenden blicken heraus?
Wie sonst, so grüss ich und schaue mich um,
Doch nimmer wend ich mein Rößlein um.

Ade! du schimmerndes Fernsterlein 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, ihr Sterne, verhüllt euch grau! Ade!
Des Fensterleins trübes, verschimmerndes Licht
Ersetzt ihr unzähligen Sterne uns nicht;
Darf ich hier nicht weilen, muss hier vorbei,
Was hilft es, folgt ihr mir noch so treu!

FAREWELL

Adieu, lively, happy town, adieu!-
My horse is eagerly pawing the ground;
accept now my final farewell.
Never yet have you seen me sad,
nor can that happen now, at parting.

Adieu, trees, gardens so green, adieu!
Now I ride by the silvery stream,
my farewell song echoing far and wide; wide;
never have you heard a sad song,
nor shall you be given one at parting.

Adieu, dear sun retiring to rest, adieu!
Now shimmers the gold of twinkling stars.
How I love you, little stars in the sky; sky;
For though we travel the whole wide world,
everywhere you keep us faithful company.

Adieu, friendly maidens, there, adieu!
Why do you look from flower-fragrant houses
with impish and alluring gaze?
I salute you, as always, and glance back,
but back will I never turn my horse.

Adieu, small bright window, adieu!
So homely does your faint light gleam,
inviting us so kindly inside.
Ah, past have I ridden so many a time,
and though today be the last.

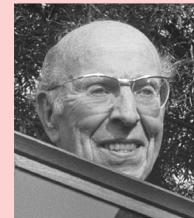
Adieu, stars, put on your grey veil. Adieu!
The small window's faint, fading light
you countless stars cannot replace for us;
if I cannot linger, if I must ride by,
what comfort, however faithfully you follow!

ABOUT THE MUSIC

Viennese-born Robert Stoltz worked as a conductor in various cities in the old Austro-Hungarian empire before establishing himself in Vienna just before World War I in which he served in the Austrian army. After the war he worked for a time in Berlin, both in cabaret and in the newly developing film industry – the operetta *Zwei Herzen im Dreivierteltakt* (Two Hearts in Three-Four Time) became the first German-made sound film, appearing in 1930. *Das Lied ist Aus*, with its popular title track, appeared the same year. The year 1937 saw Géza von Bolváry's film *Zauber von Bohème* (a take on *La bohème*, which featured *Ich liebe dich*).

With the advent of Nazism Stoltz left Germany and Austria for Switzerland, France and finally the USA where he spent the war years popularising Viennese operetta and dance music, and composing for film which earned him two Oscar nominations.

He returned to Europe after the war and worked tirelessly to present and record the rich heritage of Viennese operetta.



Robert Stoltz (1880–1975)

DAS LIED IST AUS

Das Lied ist aus, das du für mich gesungen
Beim letzten Klang war mir nach dir so bang.
Das Lied ist aus, die Melodie verklungen,
Nichts blieb von der Musik zurück
Ein Echo nur von Liebe.

Frag nicht, warum ich gehe, frag nicht warum,
Was immer auch geschehe, frag nicht warum.
Ich kann dir nur mehr sagen, ich hab dich geliebt.
Das Schönste im Leben wollt ich dir geben.

Frag mich bloß nicht das eine, frag nicht warum.
Frag nicht, warum ich weine, frag nicht warum.
Wir gehen auseinander, morgen küssst dich die
andere
Dann wirst du nicht mehr fragen, warum.

(Walter Reisch)

THE SONG IS OVER

The song is over that you sang for me,
At the last sound I was so afraid of you.
The song is over, the melody has sounded.
Nothing now remains of the music
But an echo of love.

Don't ask why I leave you, don't ask why,
And whatever else happens don't ask why.
I can only say again that I loved you
And wanted to give you the most beautiful
things in life.

Don't ask me one thing, don't ask why.
Don't ask why I weep, don't ask why.
Now we part, and tomorrow another will kiss you.
Then you won't ask me why anymore.

ABOUT THE MUSIC

ICH LIEBE DICH

Ich hab' die Frage mir gestellt,
Was mir an dir so sehr gefällt:
Deine augen? Deine Lippen?
Ich weiß es nicht!

Ich denke nur, wie schön du bist!
Was wohl das Schönste an dir ist?
Deine augen? Deine Lippen?
Ich weiß es nicht!

Sind es deine Hände? Deine rosigen Wangen?
Oder hat vielleicht dein Lächeln mich gefangen

Ich liebe dich! Ich liebe dich!

Ich kann nur immer sagen: ich liebe dich!
Denn alles in mir verlangt und vergeht nach dir!
Und es jauchzt in mir:
Mein Herz ist dein! Nur du allein
Bist meine Welt, nur du bist mein Sonnenschein,
Den aus deinem Blick
strahlt wolkenlos hell mein Glück!

Das Leben kann so schön, so schön,
So herrlich schön sein zu zwei'n!
Mein Traum wird wahr durch dich,
durch dich allein!
Ich liebe dich! Ich liebe dich!
Und stürzt die Welt zusammen,
Ich liebe dich! Ich weiß du bist mein,
Und ich bin allein nur dein!

(Ernst Marischka)

I LOVE YOU

I have often asked myself
What is it about you I love so much?
Your eyes? Your lips?
I do not know.

I only think how beautiful you are!
What is the most beautiful thing about you?
Your eyes? Your lips?
I do not know.

Is it your hands, your rosy cheeks?
Or maybe your smile captivates me.

I love you! I love you!

I can only and always say, I love you!
For all within me desires and follows after you!
I rejoice in myself:
My heart is yours! You alone
Are my whole world, you alone my sunshine,
That from your gaze,
cloudless and bright, lights up my happiness!

Life can be so beautiful, so beautiful,
Supremely beautiful for two!
My dream comes true through you,
through you alone!
I love you! I love you!
And though the world should end
I love you! I know you are mine,
And I am only, only yours.

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