



COLLEGE OF MUSIC

# University of North Texas College of Music

Faculty Chamber Recital | Tuesday, August 29, 2023 | 6:30 pm | Recital Hall

## Vocal and Instrumental Music by Johannes Brahms

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Trio in A minor, Opus 114 (1891).....Johannes Brahms (1833–1897)

- I. Allegro
- II. Adagio
- III. Andantino grazioso
- IV. Allegro

Kimberly Cole Luevano, clarinet

Horacio Contreras Espinoza, cello • Willem van Schalkwyk, piano

Liebeslieder Waltzes, Opus 52 (1869).....Johannes Brahms

1. Rede, Mädchen
2. Am Gesteine rauscht die Flut
3. O die Frauen, o die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt war es
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schloesser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

Molly Fillmore, soprano • Jennifer Lane, contralto

William Joyner, tenor • Jeffrey Snider, baritone

Stephen Dubberly, piano • Willem van Schalkwyk, piano

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*Third program of the 2023–2024 season  
Photography and videography are prohibited*

**Rede, Mädchen, allzu liebes**

Rede, Mädchen, allzu liebes,  
 Das mir in die Brust, die kühle,  
 Hat geschleudert mit dem Blicke  
 Diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,  
 Willst du, eine Überfromme,  
 Rasten ohne traute Wonne,  
 Oder willst du, daß ich komme?

Rasten ohne traute Wonne,  
 Nicht so bitter will ich büßen.  
 Komme nur, du schwarzes Auge,  
 Komme, wenn die Sterne grüßen!

**Am Gesteine rauscht die Flut**

Am Gesteine rauscht die Flut  
 Heftig angetrieben;  
 Wer da nicht zu seufzen weiß,  
 Lernt es unterm Lieben.

**O die Frauen, o die Frauen**

O die Frauen, o die Frauen,  
 Wie sie Wonne tauen!  
 Wäre lang ein Mönch geworden,

Wären nicht die Frauen!

**Wie des Abends schöne Röte**

Wie des Abends schöne Röte  
 Möcht ich arme Dirne glühn,  
 Einem, Einem zu gefallen,  
 Sonder Ende Wonne sprühn.

**Die grüne Hopfenranke**

Die grüne Hopfenranke  
 Sie schlängelt auf der Erde hin.  
 Die junge, schöne Dirne,  
 So traurig ist ihr Sinn!  
 Du höre, grüne Ranke!  
 Was hebst du dich nicht  
 himmelwärts?  
 Du höre, schöne Dirne!  
 Was ist so schwer dein Herz?  
 Wie höbe sich die Ranke  
 Der keine Stütze Kraft verleiht?  
 Wie wäre die Dirne fröhlich,  
 Wenn ihr der Liebste weit?

**Tell me, my sweetest girl**

Tell me, my sweetest girl,  
 who with your glances  
 have kindled in my cool breast  
 these wild, passionate feelings!

Will you not relent, will you,  
 with an excess of virtue,  
 live without love's rapture,  
 or do you wish me to come to you?

To live without love's rapture,  
 is a bitter fate I would not suffer.  
 Come, then, with your dark eyes,  
 come, when the stars beckon!

**The wildly lashed waves**

The wildly lashed waves  
 dash against the rocks;  
 whoever has not learnt to sigh  
 will learn it when he loves.

**O women, o women**

O women, o women,  
 how they delight the heart!  
 I should have long since turned  
 monk,  
 were it not for women!

**Like a lovely sunset**

Like a lovely sunset  
 I, a humble girl, would glow,  
 and find favour with one alone,  
 radiating endless rapture.

**The green tendrils of the vine**

The green tendrils of the vine  
 creep low along the ground.  
 How gloomy, too,  
 the lovely young girl looks!  
 Why, green tendrils!  
 Why do you not stretch up to the  
 sky?  
 Why, lovely girl!  
 Why is your heart so heavy?  
 How can the vine grow tall  
 without support?  
 How can the girl be joyful,  
 when her lover's far away?

**Ein kleiner, hübscher Vogel**

Ein kleiner, hübscher Vogel nahm  
den Flug  
Zum Garten hin, da gab es Obst  
genug.  
Wenn ich ein hübscher, kleiner  
Vogel wär,  
Ich säumte nicht, ich täte so  
wie der.  
Leimruten-Arglist lauert an dem  
Ort;  
Der arme Vogel konnte nicht mehr  
fort.  
Wenn ich ein hübscher, kleiner  
Vogel wär,  
Ich säumte doch, ich täte nicht  
wie der.  
Der Vogel kam in eine schöne  
Hand,  
Da tat es ihm, dem Glücklichen,  
nicht and.  
Wenn ich ein hübscher, kleiner  
Vogel wär,  
Ich säumte nicht, ich täte doch  
wie der.

**Wohl schön bewandt war es**

Wohl schön bewandt  
War es vorehe  
Mit meinem Leben,  
Mit meiner Liebe!  
Durch eine Wand,  
Ja, durch zehn Wände,  
Erkannte mich  
Des Freundes Sehe.  
Doch jetzo, wehe,  
Wenn ich dem Kalten  
Auch noch so dicht,  
Vorm Auge stehe,  
Es merchts sein Auge,  
Sein Herze nicht.

**Wenn so lind dein Auge mir**

Wenn so lind dein Aug mir  
Und so lieblich schauet –  
Jede letzte Trübe fliehet,  
Welche mich umgrauet.  
Dieser Liebe schöne Glut,  
Laß sie nicht verstieben!  
Nimmer wird, wie ich, so true  
Dich ein andrer lieben.

**A pretty little bird**

A pretty little bird flew off  
into a garden full of fruit.  
Were I a pretty little bird,  
I'd not hesitate, I'd do the same.  
But treacherous lime-twigs lay in  
wait;  
the poor bird could not fly away.  
Were I a pretty little bird,  
I'd hesitate, not do the same.  
The bird alighted on a fair hand,  
the lucky thing wanted nothing  
more.  
Were I pretty little bird,  
I'd not hesitate, I'd do the same.

**All seemed rosy**

All seemed rosy  
at one time  
with my life,  
with my love!  
Through a wall,  
through ten walls,  
my lover's gaze  
would reach me.  
But now, alas,  
I stand in front  
of his cool gaze,  
neither his eyes,  
nor his heart,  
takes note of me.

**When you gaze at me so tenderly**

When you gaze at me so tenderly  
and so full of love –  
all the gloom that assails me  
fades away.  
Oh, do not let this love's  
sweet ardour vanish!  
No one will love you  
as truly as I.

**Am Donaustrande**

Am Donaustrande, da steht ein  
Haus,  
Da schaut ein rosiges Mädchen  
aus.  
Das Mädchen, es ist wohl gut  
gehegt,  
Zehn eiserne Riegel sind vor die  
Türe gelegt.  
Zehn eiserne Riegel – das ist ein  
Spaß!  
Die spreng ich,  
als wären sie nur von Glas.

**O wie sanft die Quelle**

O wie sanft die Quelle sich  
Durch die Wiese windet!  
O wie schön, wenn Liebe sich,  
Zu der Liebe findet!

**Nein, es ist nicht auszukommen**

Nein, es ist nicht auszukommen  
Mit den Leuten;  
Alles wissen so giftig  
Auszudeuten.

Bin ich heiter, hegen soll ich  
Lose Triebe;  
Bin ich still, so heißt's, ich ware  
Irr, aus Liebe.

**Schlosser auf, und mache  
Schlösser**

Schloßer auf, und mache  
Schlösser,  
Schlösser ohne Zahl!  
Denn die bösen Mäuler will ich  
Schließen allzumal.

**Vögelein durchrauscht die Luft**

Vögelein durchrauscht die Luft,  
Sucht nach einem Aste;  
Und das Herz ein Herz begehrt's,  
Wo es selig raste.

**On the Danube's shore**

On the Danube's shore there  
stands a house,  
from its windows a rosy girl looks  
out.  
The girl is excellently guarded,  
ten bolts are fixed to her door.  
Ten bolts of iron – a mere trifle!  
I'll break them down,  
as though they were glass.

**Ah, how gently the stream**

Ah, how gently the stream  
meanders through the meadow!  
Ah, how sweet, when love  
finds itself requited!

**No, it is not possible**

No, it is not possible  
to put up with these people;  
they interpret everything  
so spitefully.

If I'm happy, they say  
I harbour lewd desires;  
if I'm quiet, they say  
I'm madly in love.

**Locksmith, come, make me  
padlocks**

Locksmith, come, make me  
padlocks,  
padlocks without number!  
So that once and for all I can shut  
their malicious mouths.

**A little bird flies through the skies**

A little bird flies through the skies,  
searching for a branch;  
thus does one heart seek another,  
where it might rest in bliss.

**Sieh, wie ist die Welle klar**

Sieh, wie ist die Welle klar,  
Blickt der Mond hernieder!  
Die du meine Liebe bist,  
Liebe du mich wieder.

**Nachtigall, sie singt so schön**

Nachtigall, sie singt so schön,  
Wenn die Sterne funkeln –  
Liebe mich, geliebtes Herz,  
Küße mich im Dunkeln!

**Ein dunkeler Schacht ist Liebe**

Ein dunkeler Schacht ist Liebe,  
Ein gar zu gefährlicher Brunnen;  
Da fiel ich hinein, ich Armer,  
Kann weder hören, noch sehn.  
Nur denken an meine Wonnen,  
Nur stöhnen in meinen Wehn.

**Nicht wandle, mein Licht**

Nicht wandle, mein Licht, dort  
außen  
Im Flurbereich!  
Die Füße würden dir, die zarten,  
Zu naß, zu weich.

All überströmt sind die Wege,  
Die Stege dir,  
So überreichlich trännte dorten  
Das Auge mir.

**Es bedet das Gesträuche**

Es bebet das Gesträuche,  
Gestreift hat es im Fluge  
Ein Vöglein.  
In gleicher Art erbebet,  
Die Seele mir erschüttert  
Von Liebe, Lust und Leide,  
Gedenkt sie dein.  
--Georg Friedrich Daumer (1800–  
1875)

**See how clear the waves are**

See how clear the waves are,  
when the moon shines down!  
You, my dearest love,  
love me in return.

**The nightingale sings so sweetly**

The nightingale sings so sweetly,  
when the stars are sparkling –  
Love me, dear heart,  
kiss me in the dark!

**Love is a dark pit**

Love is a dark pit,  
an all too dangerous well;  
I tumbled in, alas,  
can neither hear nor see,  
can only recall my rapture,  
and only bemoan my grief.

**Do not wander, my love**

Do not wander, my love, out there  
in the fields!  
The ground would be too wet  
for your tender feet.

The paths and tracks  
are all flooded out there,  
so abundantly have my eyes  
been weeping.

**The foliage trembles**

The foliage trembles,  
where a bird in flight  
has brushed against it.  
And so my soul  
trembles too, shuddering  
with love, desire and pain,  
whenever it thinks of you.  
--trans. Richard Stokes. author of  
*The Book of Lieder* (Faber, 2005)

The *Clarinet Trio in A minor*, Op. 114, is one of four chamber works composed by Johannes Brahms featuring the clarinet as a primary instrument. The work calls for clarinet, piano, and cello, and is one of the very few in that genre to have entered the standard repertoire. It was written for clarinet in A, which can also be substituted by a viola.

The overall mood of the piece is sombre but includes both romantic and introspective qualities. Music historians and scholars have admitted that the trio is "not among the most interesting of his compositions." The work incorporates a considerable amount of arpeggio patterns in its theme, complemented by conversation-like passages in the upper register of the cello. Perhaps due to this lack of interesting material, Op. 114 has been overshadowed by another one of Brahms' chamber works written for Richard Mühlfeld: the *Clarinet Quintet in B minor*, Op. 115. However, it is very clear in the music that Brahms absolutely adored the playing of Mühlfeld, and that this adoration made its way into the trio. Eusebius Mandyczewski, a scholar and friend of Brahms, wrote of the trio that "It is as though the instruments were in love with each other."

The first movement is in loose sonata form, diverging from the traditional sonata layout. Brahms writes this movement with the A clarinet's range in mind, and he manages to span the entire range of the instrument, reaching as low as a C#, a note that is not achievable on the standard Bb clarinet. Brahms also uses long, extended melodies using interplay between the cello and clarinet to support the clarinet's large, sonorous range. Later in the movement, Brahms uses fragmented rhythms, with many arpeggios, and pedal points, striving to achieve continuous and clear writing for this unique set of instruments. The second movement is written with the clarinet playing in the clarion register and chalumeau with minimal leaps in the exposition, but later Brahms turns to his favoured leaps and arpeggiation in order to transition to a new theme. Brahms does this to accentuate the capabilities of the clarinet. The cello and clarinet have intermingled parts, with the piano mimicking this interplay throughout. Brahms uses interesting harmonic and rhythmic modulations in the latter half of this movement, and, combined with the already-askew format of the movement, creates a unique work and places a certain dignity on this trio that was a stark and refreshing interest for this time period. The third movement receives the most criticism of all of the four movements. Brahms writes for the clarinet in a folk/waltz style that gives it an enthusiastic, cheery tune. The harmonies shift abruptly or in a linear motion at times to support the folk-like melody given by the clarinet and cello. In the last movement, Brahms varies his harmonic modulation drastically, yet manages to include his signature F–A–F (Frei aber froh) chord progression. This movement harnesses and controls the eccentricities of the Trio, and shows how Brahms still, even after retirement, is able to finagle his magnificent writing into a chamber ensemble that has little precedent. Brahms plays with rhythm in this movement more than the other movements, using syncopation between the clarinet and cello to transfer to the fourth theme of the movement. He uses canons between the three instruments and combines this with syncopation, especially at the end of the movement, which is definitely an audience pleaser.

Johannes Brahms' *Liebeslieder Waltzes* are distributed across two opus numbers: Op. 52 and Op. 65 (Neue Liebeslieder). The waltzes are a collection of love songs in Ländler style for voices and piano four hands. The lyrics for the Liebeslieder come from Georg Friedrich Daumer's *Polydora*, a collection of folk songs and love poems. While there is no concrete record indicating the exact inspiration for the Waltzes, there is speculation that Brahms' motivation for the songs was his frustrated love for pianist and composer Clara Schumann.

One cannot begin to understand Brahms's work without an awareness of contributing influences, which were a "necessary fact of creative life" for the composer. One composer in particular who influenced Brahms, specifically within the *Liebeslieder Walzer*, Op. 52 was Franz Schubert. Brahms's admiration of Schubert becomes apparent when looking at early performances of Schubert's pieces and the tendency to study, at length, the composer's works. According to Brodbeck, Schubert influenced Brahms's *Liebeslieder Walzer*, Op. 52 through similarities to the *Twenty Ländler*. First, Brahms sought to have his waltzes performed in informal musical evening settings similar to those intended for Schubert's dances. Another reference to Schubert is the "Im ländler tempo" marking in Op. 52, alluding to the *Twenty Ländler* directly. Furthermore, the date of composition of the *Liebeslieder Walzer's* composition suggests that Brahms had completed the editing of the *Twenty Ländler* before starting his work on his own waltzes. Also, a specific request by Brahms to have each of his movements copied onto a separate sheet of paper demonstrates, to an extent, his uncertainty of how to order such seemingly unrelated pieces. This suggestion reflects a struggle similar to that which he faced in establishing an order for Schubert's dances. Overall, external influence from the *Twenty Ländler* not only shaped the *Liebeslieder Walzer* from a compositional perspective, but also added a sense of depth, significance, and credibility to Brahms's repertoire.

The *Liebeslieder Waltzes* were completed in 1869. One of the earlier reviews from a London performance in 1877 suggests that the audience greatly enjoyed Brahms' work. Although there were initial criticisms regarding the "ad libitum" of voices and "lack of melodic flow" through the eighteen movements, that concert went on to be among the most liked performances of the year. One aspect of the *Liebeslieder Waltzes* that possibly contributed to the work's reception was that Brahms composed them with reference to Johann Strauss who was considered the "Waltz King." With such another well-known composer attached to the work the audience would have enjoyed the tribute. Although today they are part of the standard choral repertoire, Brahms more likely intended them to be played in parlors or informal home gatherings rather than in concert halls. Immediately successful, these waltzes were responsible for much of his personal wealth, and solidified his reputation with the general music-buying public in Vienna and Europe.

--Wikipedia

