

1816 - GEH UNTER WELT

In 1815, the island of Sumbawa in present-day Indonesia experienced the largest volcanic eruption in human history – Mount Tambora. Approximately 120,000 people died instantly in the surrounding area. What no one could foresee were the dramatic worldwide consequences. Around 150 km³ of ash was ejected into the atmosphere and spread like a blanket across the globe. The Northern Hemisphere, in particular, suffered for many years under the drastically altered climatic conditions. The year 1816 became known as the „Year Without a Summer.“

The world cooled down, and people in Europe suffered from extreme weather conditions and famine due to failed harvests. They lived in a darkened world filled with rain, hail, and storms. It is no wonder, then, that during this time „Frankenstein“ and the first vampire novels were born.

In our program “1816 – Geh unter Welt”, we aim to explore the harrowing consequences of this climate catastrophe through the songs of Franz Schubert and Gustav Mahler: poverty, famine, emigration, and the untimely deaths of children...

But Schubert ultimately shows us that such traumatic fates can be overcome.

Perhaps, in a small song, there lies comfort and hope...

Franz Schubert
1797-1828

An die untergehende Sonne D457 1815 (Ludwig Kosegarten)
Auflösung D807 1826 (Johann Mayrhofer)

3 Gesänge des Harfners D478 1816 (Johann Wolfgang von Goethe)
Wer sich der Einsamkeit ergibt
Wer nie sein Brot mit Tränen aß
An die Türen will ich schleichen

Der Wanderer D493 1816 (Johann Wolfgang von Goethe)
Der Sänger am Felsen D482 1816 (Caroline Pichler)
Erkönig D328 1815 (Text: Johann Wolfgang von Goethe)
Wiegenlied D498 1816 (Text: Anon.)

Gustav Mahler
1860-1910

Das irdische Leben (aus dem Knaben Wunderhorn) 1892 (Text: Anon.)

- Pause -

1. Hälfte 40:30min

Gustav Mahler
1860-1910

Kindertotenliedern 1901 (Friedrich Rückert)
1. Nun will die Sonn' so hell aufgehn
2. Nun seh' ich wohl, warum so dunkle Flammen
3. Wenn dein Mütterlein tritt zur Tür herein
4. Oft denk' ich, sie sind nur ausgegangen
5. In diesem Wetter, in diesem Braus!

Franz Schubert
1797-1828

Nach einem Gewitter D561 1817 (Johann Mayrhofer)
Trost im Liede D546 1817 (Franz von Schober)
Der Flug der Zeit D515 1817 (Ludwig von Széchenyi)
Im Jänner 1817 1826 (Ernst Schulze)
Abschied D475 1816 (Johann Mayrhofer)

2. Hälfte 38:00 min



MÄNNER ZWISCHEN RAUSCH UND VERZWEIFLUNG (recorded in 2025 for the label GENUIN)

In our recital featuring songs by Brahms, Eisler, Schumann, and Wolf, we explore images of masculinity caught between vulnerability and machismo, depression and mania, introspective melancholy and ecstatic exuberance. Men are often under immense pressure to hide certain emotions and perceived weaknesses.

Denying their vulnerability drives many into depression—or even to death. Some turn to substances like alcohol to cope with their suffering.

The aggression that sometimes results can be seen as an outlet for suppressed emotions.

In the end, the question arises: what defines male identity today, and to what extent do men allow themselves to be shaped by these two extremes?

Perhaps the answer lies beyond this static duality?

Johannes Brahms

1833-1897

9 Lieder und Gesänge op. 32 1864

Wie rafft' ich mich auf in der Nacht (August Graf von Platen)

Nicht mehr zu dir gehen (Georg Friedrich Daumer)

Ich schleich umher (August Graf von Platen)

Der Strom, der neben mir verrauschte (August Graf von Platen)

Wehe, so willst du mich wieder (August Graf von Platen)

Du sprichst, dass ich mich täuschte (August Graf von Platen)

Bitteres zu sagen denkst du (Georg Friedrich Daumer)

So stehn wir, ich und meine Weide (Georg Friedrich Daumer)

Wie bist du, meine Königin (Georg Friedrich Daumer)

Hanns Eisler

1898-1962

Anakreontische Fragmente (aus dem Hollywooder Liederbuch) 1942

(Eduard Mörike nach Anakreon)

Geselligkeit betreffend

Dir auch wurde Sehnsucht nach der Heimat tödlich

Die Unwürde des Alterns

Später Triumph

In der Frühe

- Pause -

1. Hälfte 31:20min

Robert Schumann

1810-1856

aus 12 Gedichte von Justinus Kerner op. 35 1840

Lust der Sturmnacht

Wanderlied

Auf das Trinkglas eines verstorbenen Freundes

Stille Tränen

Hugo Wolf

1860-1903

aus Goethe-Lieder 1891

Trunken müssen wir alle sein

So lang man nüchtern ist

Sie haben wegen der Trunkenheit

Robert Schumann

1810-1856

aus Myrthen op.25 1840

Lieder aus dem Schenkenbuch im Divan 1 „Sitz ich allein“

Lieder aus dem Schenkenbuch im Divan 2 „Setze mir nicht, du Grobian“

(Johann Wolfgang von Goethe)

Hugo Wolf

1860-1903

aus Goethe-Lieder

Frech und Froh 1 1891

Frech und Froh 2 1891

Was in der Schenken waren heute 1891

Anakreons Grab 1889

Robert Schumann

1810-1856

Belsatzar op. 57 1840 (Heinrich Heine)

2. Hälfte 29:40min

LIEBEN

There are countless songs about love. No other emotion has inspired as many works of art as love has. Yet today, love seems to be facing a particularly difficult moment. Sociologist Eva Illouz attributes this primarily to the infiltration of love by capitalist structures. Choosing a partner becomes a shopping trip; dating apps create the illusion of an endless supply of potential matches. We select them according to strict criteria, emotionally distancing ourselves in the process. We no longer dare to decide, to fall in love.

In relationships, control over the other often takes center stage. Economic and emotional dependencies make it difficult to meet on equal footing.

For Erich Fromm, the art of loving lies in the ability to let go of the self and in the willingness to accompany the other in their growth. These principles stand in direct contrast to the egoism and the modern urge to possess and make the other available.

So it's worth looking back at the early days of capitalism. What did Liszt, Schubert, and Vaughan Williams know about love?

Perhaps their music can shift our perspective on those closest to us and remind us what truly matters in love.

Because only love can offer a response to the coldness and isolation of modern life—it is the revolution we need.

Franz Schubert

1797-1828

4 Lieder op. 59

Du liebst mich nicht *D756* (August Graf von Platen) 1822

Dass sie hier gewesen *D775* (Friedrich Rückert) 1823

Du bist die Ruh *D776* (Friedrich Rückert) 1823

Lachen und Weinen *D777* (Friedrich Rückert) 1823

Franz Liszt

1811-1886

Es muss ein wunderbares sein *S.314* (Oskar von Redwitz-Schmölz) 1852

O lieb, so lang du lieben kannst *S.298/2* (Ferdinand Freiligrath) 1847-1850

Wieder möchte ich dir begegnen *S.322* (Peter Cornelius) 1860

Wo weilt er? *S.295* (Ludwig Rellstab) 1844

In Liebeslust *S.318* (August Heinrich Hoffmann von Fallersleben) 1858

Freudvoll und Leidvoll *S.280/2* (Johann Wolfgang von Goethe) 1849

Der Glückliche *S.334* (Adolf Wilbrandt) 1878

- Pause -

1. Hälfte 32:20min

Franz Schubert

1797-1828

Sei mir gegrüsst *D741* (Friedrich Rückert) 1822

Die Liebe hat gelogen *D751* (August Graf von Platen) 1822

Ralph Vaughan Williams

1872-1958

The House of Life 1903 (Dante Gabriel Rossetti)

Love Sight

Silent Noon

Love's Minstrels

Heart's Haven

Death in Love

Love's Last Gift

2. Hälfte 32:20min

A LITTLE HISTORY OF LIED - BY HAYDN, BEETHOVEN UND SCHUBERT

What is Art Song?

Long before our ancestors played the first flute over 35,000 years ago, and before drums and the earliest string and plucked instruments enriched our sound world, humans found their voice through singing—whether alone, together, or accompanied by instruments.

The term “art song” became established mainly in the 19th century through the works of Franz Schubert, Ludwig van Beethoven, and Joseph Haydn. Haydn’s Canzonettas and Beethoven’s first song cycle *An die ferne Geliebte* played a significant role in breaking the conventional expectations of what a song could be. The text gained depth as music began to search for ways to make inner emotional layers audible. This gave rise to deeply emotional journeys through the human experience.

With *Winterreise* and *Die schöne Müllerin*, Franz Schubert created what is often called the „Bible“ of song cycles—but he had already been experimenting earlier with the lesser-known cycle *Abendröte*.

For Beethoven, the Lied was also a place of retreat, where he could express his most intimate thoughts—ones no one would have suspected. His Gellert-Lieder, for instance, were composed shortly before the Heiligenstadt Testament—a life-altering moment when the loss of his hearing forced him to live solely through composition.

On the occasion of the 200th anniversary of Ludwig van Beethoven’s death, we invite you to dive into this historically rich period, in which love is reflected through the lenses of religion and nature.

Joseph Haydn

1732-1809

aus den Englischen Canzonetten

She Never Told Her Love (William Shakespeare) 1795

O Tuneful Voice (Anne Hunter) 1806

The Wanderer (Anne Hunter) 1795

Sailor’s Song (Anne Hunter) 1795

Fidelity (Anne Hunter) 1794

Ludwig van Beethoven

1770-1827

Sechs Lieder nach Gedichten von Gellert op. 48 1803

Bitten

Die Liebe des Nächsten vom Tode

Vom Tode

Die Ehre Gottes aus der Natur

Gottes Macht und Vorsehung

Bußlied

An die ferne Geliebte op. 98 (Alois Jetteles) 1816

- Pause -

1. Hälfte 48:10min

Franz Schubert

1797-1728

Abendröte (Karl Wilhelm Friedrich von Schlegel) 1819-1823

Abendröte D690

Die Berge D634

Die Vögel D691

Der Knabe D692

Der Fluss D693

Die Rose D745

Der Schmetterling D633

Der Wanderer D649

Das Mädchen D652

Die Sterne D684

Die Gebüsche 646

2. Hälfte 30 min

WIE SCHÖN GESCHMÜCKT DER FESTLICHE RAUM (CHRISTMAS PROGRAMME)

No season is as closely tied to singing as the Christmas season.

And no opera belongs to Christmas quite like Hänsel und Gretel. But its composer, Engelbert Humperdinck, also wrote songs—among them, Christmas songs.

These form the heart of our Christmas song evening. Much like in Hänsel und Gretel, we encounter well-known traditional carols alongside highly romantic new compositions.

The Christmas songs by Peter Cornelius are among the most famous in the world—for example, “Shepherds Watching in the Fields” or “Three Kings Are Wandering,” set to the chorale “How Brightly Shines the Morning Star.”

We will then present a very different musical atmosphere with Christmas-themed works by Hugo Wolf, before inviting the audience to join us in singing four of the most beloved Christmas carols to close the evening.

Peter Cornelius

1824-1874

6 Weihnachtslieder op. 8

Christbaum

Die Hirten

Die Könige

Simeon

Christus der Kinderfreund

Christkind

Hugo Wolf

1860-1903

Führ mich Kind nach Bethlehem (Spanisches Liederbuch: Geistliche Lieder)

Schlafendes Jesuskind (Mörke-Lieder)

Nun wandere Maria (Spanisches Liederbuch: Geistliche Lieder)

Engelbert Humperdinck

1854-1921

9 Weihnachtslieder

Weihnachten

Stern von Bethlem

An das Christkind

Das Licht der Welt

Die Engel singen

Gesang der heiligen drei Könige

Christkindleins Wiegenlied

Weihnachtsfreude

Altdeutsches Weihnachtslied

4 Weihnachtslieder zum Mitsingen

Dauer 60:30min

