

## My Favourite Things

Louise Alder soprano  
Ben Bliss tenor  
James Baillieu piano

Alban Berg (1885-1935)  
Richard Strauss (1864-1949)  
Arnold Schoenberg (1874-1951)  
Erik Satie (1866-1925)  
George Gershwin (1898-1937)  
Richard Rodgers (1902-1979)

Erik Satie  
Hugo Wolf (1860-1903)  
Erik Satie  
Richard Rodgers

Claude Debussy (1862-1918)  
Maurice Ravel (1875-1937)

Alban Berg  
Irving Berlin (1888-1989)  
Ray Charles (1930-2004)

### INVITATION

Nacht from *7 frühe Lieder* (1905-8)  
Heimliche Aufforderung Op. 27 No. 3 (1894)  
Mahnung from *Brettli-Lieder* (1901)  
Enfant-martyre from *Petit recueil des fêtes* (1903-4)  
Someone To Watch Over Me from *Oh, Kay!* (1926)  
People Will Say We're in Love from *Oklahoma!* (1943)

### MADNESS IN LOVE

Daphénéo (1916)  
Mein Liebster ist so klein from *Italienisches Liederbuch* (1890-6)  
Le chapelier (1916)  
My Favourite Things from *The Sound of Music* (1959)

### AMOUR

Le jet d'eau from *5 poèmes de Baudelaire* (1887-9)  
Chanson des cueilleuses de lentisques from *5 mélodies populaires grecques* (1904-6)  
Liebesode from *7 frühe Lieder* (1905-8)  
Isn't this a lovely day? (1935)  
Hallelujah I Love Her So (1956)

### Interval

Frank Bridge (1879-1941)  
Benjamin Britten (1913-1976)

Richard Rodgers  
Jerome Kern (1885-1945)  
George Gershwin

### COMPLICATIONS

Love went a-riding (1914)  
The last rose of summer (1957)  
Tell me the Truth about Love from *Cabaret songs* (1937-9)  
Dancing on the Ceiling from *Ever Green* (1930)  
I Won't Dance (1934)  
Oh, Lady be Good! From *Lady, Be Good* (1924)

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Richard Strauss  
Matt Dennis (1914-2002)

SEPARATION  
Befreit Op. 39 No. 4 (1898)  
The Night We Called It a Day (1941)

George Gershwin  
Richard Rodgers

REMEMBERING  
They Can't Take That Away From Me from *Shall We Dance?*  
(1937)  
He was too good to me (1930)  
Something Good from *The Sound of Music* (1959)  
Where or When from *Babes in Arms* (1937)

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'Liebe... l'amour... amor... amoris...' So begins **Britten's** cabaret-style setting of Auden's *Tell me the truth about love*. And it is love, and specifically a journey of romantic love, that is explored in song this evening. We encounter the madness of love, the feelings of ecstasy as it blooms, and the pain and confusion it creates when it falters. While the truth about love may remain elusive, a snapshot of the highs and lows of a love fulfilled, though not forever, emerges. That the recital is titled 'My Favourite Things', as per Rodgers and Hammerstein's potpourri of a song, seems apt for a musical miscellany in which reflections on love from *fin-de-siècle* Vienna and the stages of Broadway sit side-by-side.

The journey starts in the solitude and stillness of night, with 'Nacht' from **Alban Berg's** *7 frühe Lieder* setting the scene before the hoped-for clandestine tryst of Strauss's 'Heimliche Aufforderung' ('Secret invitation') plunges us into longing. Song was Berg's initial passion, bringing together his interest in literature with his committed, if somewhat amateur, activities as a musician. Composed between 1905 and 1908, while a student of Schoenberg, the *7 frühe Lieder* show a desire to move beyond Brahms, Strauss and Wolf. In 'Nacht', Berg shifts between fragile crystalline evocations of nighttime and declarations of awe at the natural world. As a vast wonderland comes into view ('Weites Wunderland ist aufgetan') the piano tumbles and voice takes flight. Atonality may still be a way off, but in this and the 'Liebesode' ('Ode to love') Berg exploits the possibilities of an extended harmonic language for expressive purposes, providing a contrast to the more restrained harmonic palette of **Strauss's** impassioned setting of John Henry Mackay. 'Heimliche Aufforderung' was one of a collection of four songs Strauss gifted his wife Pauline as a wedding present in 1894, with its rippling piano figurations reflecting the intensity of a much-wanted romance by a rose.

Roses get the briefest mention in **Schoenberg's** 'Mahnung' ('Warning'), one of his 1901 *Brettli-Lieder*, composed for Germany's first literary cabaret, Berlin's *Überbrettli*. The song never made it to the theatre, but as in Britten's *Cabaret Songs* three decades later, there is a genuine understanding of the irony and style apparent. Not that irreverent takes on love are solely the preserve of cabarets, as some of the playful songs under 'madness in love' show. Much could be written about **Wolf's** approach to setting Paul Heyse translations of Tuscan and Venetian verse forms in his *Italienisches Liederbuch*, but perhaps the most pertinent point to highlight about 'Mein Liebster ist so klein' is that Wolf himself was short, no more than five feet two inches. As such, this song about a lover so small he is scared by a snail has an autobiographical air. Further absurdities are found in **Satie's** 1916 *mélodies*, with Lewis Carroll and the Mad Hatter's tea party the inspiration for René Chalupe's verse 'Le chapelier' ('The hatter'). Satie's penchant for humour

sees him incongruously set the miniature tale of a watch dunked in tea to a parody of a Gounod love duet, sweeping melody and all. Gounod was, for Satie, the epitome of bourgeois indulgence, though he dedicated the song to someone he admired: Stravinsky.

Musings on love may form the backbone of German Lied, French *mélodie* and English song, but it is the American Songbook that is the thread tonight. From the tender Gershwin ballad 'Someone To Watch Over Me' to **Kern's** perky refusal number 'I Won't Dance' (because it 'leads to romance'), these are songs about the vagaries of love often written for shows, revues, or films. Unlike most art songs they feature new texts, and while **Irving Berlin** wrote words and music, Gershwin, Kern and Rodgers formed partnerships with lyricists. For **George Gershwin**, it was his brother Ira whose conversational style and gentle rhyme schemes provided a foil for his jazz-inflected melodies. Their collaboration was cemented in 1924 with the hit show *Lady, Be Good!*, which included 'Oh, Lady be Good'. The star was Fred Astaire, and it was more than a decade later, for another Astaire vehicle – the 1937 movie musical *Shall We Dance* featuring Ginger Rogers – that the nostalgic 'They Can't Take That Away From Me' was written. A song about memories lingering after separation, some have claimed it relates to George's affair with actress Paulette Goddard, Charlie Chaplin's then wife.

Given the centrality of love songs and stories to musicals, it is unsurprising they feature so prominently in **Richard Rodgers's** output: he wrote more than 40 shows and estimates suggest between 900 and 1500 songs. His first major partnership was with Lorenz Hart, and though the collaboration could be fraught, their songs are characterised by intimacy and wit. Rodgers described Hart's lyrics as clever and funny, noting too the sentimentality of numbers like 'Where or When' from *Babes in Arms* (1937). With memorable melodies and lyrics illuminating an interior world, there is a poignancy to their love songs that differs from the full-bodied sincerity of those Rodgers wrote with his second major collaborator, Oscar Hammerstein II. The Rodgers and Hammerstein partnership began with *Oklahoma!* (1943) and ended with the stage version of *The Sound of Music* (1959). (Hammerstein died in 1960, hence 'Something Good' from the 1965 film has Rodgers lyrics.) Their commitment to ensuring character, song and drama were aligned can be seen in 'People Will Say We're in Love', a classic Act I love duet. Here the leads, Laurey and Curly, demonstrate feelings for each other but do not express them; indeed, they stress the opposite. There is no question the two will be in love by show's end, but as this evening makes clear, there is more to love than that.

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## INVITATION

### Alban Berg (1885-1935)

#### Nacht from 7 frühe

*Lieder* (1905-8)

*Carl Hauptmann*

#### Night

Dämmern Wolken über Nacht  
und Tal.  
Nebel schweben. Wasser  
rauschen sacht.  
Nun entschleiert sich's mit  
einem Mal.  
O gib acht! gib acht!

Clouds loom over night  
and valley.  
Mists hover, waters  
softly murmur.  
Now at once all is  
unveiled.  
O take heed! take heed!

Weites Wunderland ist  
aufgetan,  
Silbern ragen Berge traumhaft  
gross,  
Stille Pfade  
silberlicht  
talan  
Aus verborg'nem Schoss.

A vast wonderland  
opens up,  
silvery mountains soar  
dreamlike tall,  
silent paths climb  
silver-bright  
valleywards  
from a hidden womb.

Und die hehre Welt so  
traumhaft rein.  
Stummer Buchenbaum  
am Wege  
steht  
Schattenschwarz – ein  
Hauch vom  
fernen Hain  
Einsam leise weht.

And the glorious world  
so dreamlike pure.  
A silent beech-tree  
stands by the wayside  
steht  
shadow-black – a  
breath from the  
distant grove  
blows solitary soft.

Und aus tiefen Grundes  
Düsterheit  
Blinken Lichter auf in stummer  
Nacht.  
Trinke Seele! trinke  
Einsamkeit!  
O gib acht! gib acht!

And from the deep  
valley's gloom  
lights twinkle in the  
silent night.  
Drink soul! drink  
solitude!  
O take heed! take heed!

### Richard Strauss (1864-1949)

#### Heimliche Aufforderung Secret invitation

*Op. 27 No. 3* (1894)

*John Henry Mackay*

Auf, hebe die funkelnde Schale  
empor zum Mund,  
Und trinke beim  
Freudenmahle dein Herz  
gesund.

Come, raise to your lips  
the sparkling goblet,  
and drink at this joyful  
feast your heart to  
health.

Und wenn du sie hebst, so  
winke mir heimlich zu,

And when you raise it,  
give me a secret sign,

Dann lächle ich, und  
dann trinke ich  
still wie du...

then I shall smile and  
drink as quietly as  
you...

Und still gleich mir betrachte  
um uns  
das Heer  
Der trunkenen Schwätzer –  
verachte sie  
nicht zu sehr.

And quietly like me,  
look around at the  
hordes  
of drunken gossips – do  
not despise them too  
much.

Nein, hebe die blinkende  
Schale, gefüllt  
mit Wein,  
Und lass beim lärmenden  
Mahle sie glücklich sein.

No, raise the glittering  
goblet, filled with  
wine,  
and let them be happy  
at the noisy feast.

Doch hast du das Mahl  
genossen,  
den Durst  
gestillt,  
Dann verlasse der lauten  
Genossen festfreudiges Bild,

But once you have  
savoured the meal,  
quenched your  
thirst,  
leave the loud company  
of happy revellers,

Und wandle hinaus in den  
Garten zum  
Rosenstrauch, -  
Dort will ich dich dann  
erwarten nach altem Brauch,

And come out into the  
garden to the rose-  
bush, -  
there I shall wait for you  
as I've  
always done,

Und will an die Brust dir  
sinken, eh du's  
gehofft,  
Und deine Küsse trinken, wie  
ehmals oft,

And I shall sink on your  
breast, before you  
could hope,  
and drink your kisses,  
as often before,

Und flechten in deine Haare  
der Rose Pracht –  
O komm, du wunderbare,  
ersehnte Nacht!

And twine in your hair  
the glorious rose –  
Ah! come, o wondrous,  
longed-for night

*Please do not turn the page until the song and its accompaniment have ended.*

**Arnold Schoenberg** (1874-1951)

**Mahnung from *Brettli-*** **Warning**

**Lieder** (1901)

*Gustav Hochstetter*

Mädel, sei kein eitles Ding, Fang dir keinen Schmetterling,	Do not be so vain, my girl do not catch a butterfly,
Such dir einen rechten Mann, Der dich tüchtig küssen kann, Und mit seiner Hände Kraft Dir ein warmes Nestchen schafft.	search for a real man, who knows how to kiss you properly, and whose strong hands can build you a warm nest.

Mädel, Mädel, sei nicht dumm, Lauf nicht wie im Traum herum, Augen auf! ob einer kommt, Der dir recht zum Manne frommt. Kommt er, dann nicht lang bedacht! Klapp! die Falle zugemacht!	Do not be a fool, my girl, do not live as in a dream, open your eyes! see if there's a man who'll make you a perfect match. If one comes, then don't think twice! Catch him in the trap!
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Liebes Mädel, sei gescheit, Nütze deine Rosenzeit! Passe auf und denke dran, Dass du, wenn du ohne Plan Ziellos durch das Leben schwirrst, Eine alte Jungfer wirst.	Don't be a fool, my girl, gather rosebuds while you may! Watch out, and bear in mind that, without a plan, you'll flutter through life aimlessly, and become an old maid.
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**Erik Satie** (1866-1925)

**Enfant-martyre from *Petit recueil des fêtes***

(1903-4)

**George Gershwin** (1898-1937)

**Someone To Watch Over Me from *Oh, Kay!***

(1926)

*Ira Gershwin*

There's a saying old  
Says that love is blind ...

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**Richard Rodgers** (1902-1979)

**People Will Say We're in Love from**

***Oklahoma!*** (1943)

*Oscar Hammerstein II*

Why do they think up stories  
That link my name with yours? ...

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## MADNESS IN LOVE

**Erik Satie**

**Daphénéo** (1916)

*Mimi Godebska*

Dis-moi, Daphénéo, quel est  
donc cet arbre  
Dont les fruits sont des  
oiseaux qui pleurent?

Cet arbre, Chrysaline, est un  
oisetier.

Ah! Je croyais que les  
noisetiers  
Donnaient des noisettes,  
Daphénéo.

Oui, Chrysaline, les noisetiers  
donnent des  
noisettes,  
Mais les oisetiers donnent des  
oiseaux qui pleurent. Ah! ...

**Daphénéo**

Tell me, Daphénéo, the  
name of that tree  
which sprouts weeping  
birds as fruit?

That tree, Chrysaline, is  
a bird-tree.

Ah! I thought  
nut-trees  
produced nuts,  
Daphénéo.

Yes, Chrysaline, nut-  
trees do produce  
nuts,  
but bird-trees produce  
weeping birds. Ah! ...

**Hugo Wolf** (1860-1903)

**Mein Liebster ist so klein** **My sweetheart's so small**  
*from Italienisches*

*Liederbuch* (1890-6)

*Paul Heyse after Tommaseo,  
Tigri, Marcoaldi and  
Dalmedico*

Mein Liebster ist so klein, dass ohne Bücken	My sweetheart's so small that without bending down
Er mir das Zimmer fegt mit seinen Locken.	he can sweep my room with his curls.
Als er ins Gärtlein ging, Jasmin zu pflücken,	When he went to the garden to pick jasmine
Ist er vor einer Schnecke sehr erschrocken.	he was terrified by a snail.
Dann setzt er sich ins Haus um zu verschnauften,	Then when he came indoors to recover,
Da warf ihn eine Fliege übern Haufen;	a fly knocked him head over heels;
Und als er hintrat an mein Fensterlein,	and when he stepped over to my window,
Stiess eine Bremse ihm den Schädel ein.	a horse-fly caved his head in.
Verwünscht sei'n alle Fliegen, Schnaken, Bremsen,	A curse on all flies (crane- and horse-)
Und wer ein Schätzchen hat aus den Maremmen!	and anyone with a sweetheart from the Maremma!
Verwünscht sei'n alle Fliegen, Schnaken, Mücken	A curse on all flies, craneflies and midges
Und wer sich, wenn er küsst, so tief muss bücken!	and on all who have to stoop so low to kiss!

**Erik Satie**

**Le chapelier** (1916)

*René Chalupe*

**Le chapelier**

**The hatter**

Le chapelier s'étonne de constater	The hatter is astonished to find
Que sa montre retarde de trois jours,	that his watch is three days slow,
Bien qu'il ait eu soin de la graisser	despite always greasing it diligently
Toujours avec du beurre de première qualité.	with butter of best quality.
Mais il a laissé tomber des miettes	But he has dropped breadcrumbs
De pain dans les rouages,	into the works,
Et il a beau plonger sa montre dans le thé,	and though he dips his watch in tea,

Ça ne la fera pas avancer  
davantage.

that will not make it go  
faster.

**Richard Rodgers** (1902-1979)

**My Favourite Things from *The Sound of Music*** (1959)

*Oscar Hammerstein II*

Raindrops on roses and whiskers on kittens  
Bright copper kettles and warm woolen mittens ...

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**AMOUR**

**Claude Debussy** (1862-1918)

**Le jet d'eau from 5  
poèmes de Baudelaire**  
(1887-9)

*Charles Baudelaire*

Tes beaux yeux sont las,  
pauvre amante!  
Reste longtemps,  
sans les  
rouvrir,  
Dans cette pose nonchalante  
Où t'a surprise  
le plaisir.  
Dans la cour le jet  
d'eau qui  
jase  
Et ne se tait ni nuit ni  
jour,  
Entretient doucement  
l'extase  
Où ce soir m'a  
plongé l'amour.

**The fountain**

Your beautiful eyes are  
fatigued, poor lover!  
Rest awhile, without  
opening  
them anew,  
in this careless pose,  
where pleasure  
surprised you.  
The babbling fountain  
in the  
courtyard,  
never silent night or  
day,  
sweetly prolongs the  
ecstasy  
where love this evening  
plunged me.

La gerbe d'eau qui berce  
Ses mille  
fleurs,  
Que la lune  
traverse  
De ses pâleurs,  
Tombe comme une averse  
De larges pleurs.

The sheaf of water  
swaying its thousand  
flowers,  
through which the  
moon gleams  
with its pallid light,  
falls like a shower  
of great tears.

*Song continues overleaf. Please turn the page as quietly as possible.*

<p>Ainsi ton âme qu'incendie L'éclair brûlant des voluptés S'élançe, rapide et hardie, Vers les vastes cieux enchantés.</p>	<p>And so your soul, lit by the searing flash of ecstasy, leaps swift and bold to vast enchanted skies.</p>
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<p>Puis, elle s'épanche, mourante,  En un flot de triste languueur, Qui par une invisible pente Descend jusqu'au fond de mon cœur.</p>	<p>And then, dying, spills over in a wave of sad listlessness, down some invisible incline into the depths of my heart.</p>
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<p>La gerbe d'eau qui berce Ses mille fleurs, Que la lune traverse De ses pâleurs, Tombe comme une averse De larges pleurs.</p>	<p>The sheaf of water swaying its thousand flowers, through which the moon gleams with its pallid light, falls like a shower of great tears.</p>
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<p>O toi, que la nuit rend si belle, Qu'il m'est doux, penché vers tes seins, D'écouter la plainte éternelle Qui sanglote dans les bassins! Lune, eau sonore, nuit bénie, Arbres qui frissonnez autour, Votre pure mélancolie Est le miroir de mon amour.</p>	<p>O you, whom night renders so beautiful, how sweet, as I lean toward your breasts, to listen to the eternal lament sobbing in the fountain's basin! O moon, lapping water, blessed night, trees that quiver all around, your sheer melancholy is the mirror of my love.</p>
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<p>La gerbe d'eau qui berce Ses mille fleurs, Que la lune traverse De ses pâleurs, Tombe comme une averse De larges pleurs.</p>	<p>The sheaf of water swaying its thousand flowers, through which the moon gleams with its pallid light, falls like a shower of great tears.</p>
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## Maurice Ravel (1875-1937)

### Chanson des cueilleuses de lentisques rom 5 Song of the lentisk gatherers

*mélodies populaires grecques* (1904-6)  
*Traditional, trans. Michel-Dimitri Calvocoressi*

<p>O joie de mon âme, Joie de mon cœur, trésor qui m'est si cher; Joie de l'âme et du cœur. Toi que j'aime ardemment, Tu es plus beau qu'un ange. O lorsque tu parais, ange si doux, Devant nos yeux, Comme un bel ange blond, Sous le clair soleil, Hélas, tous nos pauvres cœurs soupirent!</p>	<p>O joy of my soul, joy of my heart, treasure so dear to me;  joy of the soul and of the heart, you whom I love with passion, you are more beautiful than an angel. O when you appear, angel so sweet, before our eyes, like a lovely, blond angel under the bright sun – alas, all our poor hearts sigh!</p>
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## Alban Berg (1885-1935)

### Liebesode from 7 frühe Lieder (1905-8)

*Otto Erich Hartleben*

<p>Im Arm der Liebe schliefen wir selig ein. Am offnen Fenster lauschte der Sommerwind, Und unsrer Atemzüge Frieden Trug er hinaus in die helle Mondnacht. –</p>	<p>In love's arms we fell blissfully asleep. The summer wind listened at the open window, and carried the peace of our breathing out into the moon- bright night. –</p>
<p>Und aus dem Garten tastete zagend sich Ein Rosenduft an unserer Liebe Bett Und gab uns wundervolle Träume, Träume des Rausches – so reich an Sehnsucht!</p>	<p>And from the garden a scent of roses came timidly to our bed of love and gave us wonderful dreams, ecstatic dreams – so rich in longing!</p>

## Irving Berlin (1888-1989)

### Isn't this a lovely day? (1935)

*Irving Berlin*

The weather is frightening,  
The thunder and lightning ...

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## Ray Charles (1930-2004)

### Hallelujah I Love Her So (1956)

*Ray Charles*

Let me tell you 'bout a girl I know  
She is my baby and she lives next door ...

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## Interval

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## COMPLICATIONS

## Frank Bridge (1879-1941)

### Love went a-riding (1914)

*Mary Coleridge*

Love went a-riding over the earth,  
On Pegasus he rode ...  
The flowers before him sprang to birth,  
And the frozen rivers flowed.

Then all the youths and the maidens cried,  
'Stay here with us, King of Kings.'  
But Love said, 'No! for the horse I ride,  
For the horse I ride has wings.'

## Benjamin Britten (1913-1976)

### The last rose of summer (1957)

*Thomas Moore*

'Tis the last rose of summer,  
Left blooming alone;  
All her lovely companions  
Are faded and gone;

No flow'r of her kindred,  
No rosebud is nigh  
To reflect back her blushes,  
Or give sigh for sigh.

I'll not leave thee, thou lone one,  
To pine on the stem;  
Since the lovely are sleeping,  
Go, sleep thou with them;  
Thus kindly I scatter  
Thy leaves o'er the bed,  
Where thy mates of the garden  
Lie senseless and dead.

So soon may I follow,  
When friendships decay,  
And from Love's shining circle  
The gems drop away!  
When true hearts lie wither'd,  
And fond ones are flown,  
Oh! who would inhabit  
This bleak world alone?

## Tell me the Truth about Love from *Cabaret songs* (1937-9)

*WH Auden*

Liebe... l'amour... amor... amoris...

Some say that love's a little boy, and some say it's a bird....

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## Richard Rodgers

### Dancing on the Ceiling from *Ever Green* (1930)

*Lorenz Hart*

The world is lyrical  
Because a miracle  
Has brought my lover to me.  
Though he's some other place  
His face I see...

At night I creep in bed  
And never sleep in bed  
But look above in the air  
And to my greatest joy  
My boy is there!

*Song continues overleaf. Please turn the page as quietly as possible.*

It is my prince who walks  
Into my dreams and talks:

He dances overhead  
On the ceiling near my bed  
In my sight  
Through the night

I try to hide in vain  
Underneath my counterpane  
There's my love  
Up above!

I whisper, 'Go away, my lover,  
It's not fair!  
But I'm so grateful to discover  
He's still there...

I love my ceiling more  
Since it is a dancing floor  
Just for  
My love!

## Jerome Kern (1885-1945)

### I Won't Dance (1934)

*Dorothy Fields*

Think of what you're losing  
By constantly refusing  
To dance with me ...

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## George Gershwin

### Oh, Lady be Good! from *Lady, Be Good*

(1924)

*Ira Gershwin*

Listen to my tale of woe,  
It's terribly sad, but true ...

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## SEPARATION

### Richard Strauss (1864-1949)

#### Befreit Op. 39 No. 4 (1898)

*Richard Dehmel*

Du wirst nicht weinen. Leise,  
leise  
Wirst du lächeln; und wie zur  
Reise  
Geb ich dir Blick und Kuss  
zurück.  
Unsre lieben vier Wände! Du  
hast sie bereitet,  
Ich habe sie die  
zur Welt geweitet –  
O Glück!

Dann wirst du heiss meine  
Hände fassen  
Und wirst mir deine  
Seele lassen,  
Lässt unsern Kindern mich  
zurück.  
Du schenktest mir dein ganzes  
Leben,  
Ich will es ihnen  
wiedergeben –  
O Glück!

Es wird sehr bald sein, wir  
wissen's Beide,  
Wir haben einander befreit  
vom Leide,  
So gab ich dich der Welt  
zurück.  
Dann wirst du mir nur noch im  
Traum erscheinen  
Und mich segnen und mit mir  
weinen –  
O Glück!

#### Released

You will not weep.  
Gently, gently  
you will smile; and as  
before a journey  
I shall return your gaze  
and kiss.  
Our dear four walls! You  
prepared them,  
I have widened them  
into a world for you –  
O happiness!

Then ardently you will  
seize my hands  
and you will leave me  
your soul,  
leave me to care for our  
children.  
You gave your whole life  
to me,  
I shall give it back to  
them –  
O happiness!

It will be very soon, we  
both know it,  
we have released each  
other from suffering,  
so I returned you to the  
world.  
Then you'll appear to  
me only in dreams,  
and you will bless me  
and weep with me –  
O happiness!

### Matt Dennis (1914-2002)

#### The Night We Called It a Day (1941)

*Tom Adair*

There was a moon out in space,  
But a cloud drifted over its face ...

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## REMEMBERING

### George Gershwin

#### They Can't Take That Away From Me from *Shall We Dance?* (1937)

*Ira Gershwin*

The way you wear your hat,  
The way you sip your tea ...

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the text of this song

### Richard Rodgers

#### He was too good to me (1930)

*Lorenz Hart*

There goes my young intended,  
The thing is ended,  
Regrets are vain.  
I'll never find another half so sweet,  
And we'll never meet again.  
I was a good sport,  
Told him goodbye,  
Eyes dim, but why complain?

He was too good to me;  
How can I get along now?  
So close he stood to me  
Everything seems all wrong now.  
He would have brought me the sun!  
Making me smile,  
That was his fun.

When I was mean to him  
He'd never say, 'Go away now';  
I was a queen to him.  
Who's gonna make me gay now?  
It's only natural that I'm blue  
He was too good to be true.

#### Something Good from *The Sound of Music* (1965)

*Richard Rodgers*

Perhaps I had a wicked childhood,  
Perhaps I had a miserable youth ...

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the text of this song

#### Where or When from *Babes in Arms* (1937)

*Lorenz Hart*

It seems we stood and talked like this before  
We looked at each other in the same way then  
But I can't remember where or when...

The clothes you're wearing are the clothes you wore  
The smile you are smiling you were smiling then  
But I can't remember where or when...

Some things that happened for the first time  
Seem to be happening again...

And so it seems that we have met before  
And laughed before, and loved before  
But who knows where or when!

When you're awake, the things you think  
Come from the dreams you dream  
Thought has wings  
And lots of things  
Are seldom what they seem

Sometimes you think you've lived before  
All that you live today  
Things you do  
Come back to you  
As though they knew the way  
Oh, the tricks your mind can play!

It seems we stood and talked like this before ...

*Translations of Berg and Strauss by Richard Stokes from The Book of Lieder published by Faber & Faber, with thanks to George Bird, co-author of The Fischer-Dieskau Book of Lieder, published by Victor Gollancz Ltd. Schoenberg by Richard Stokes. Satie, Debussy and Ravel by Richard Stokes from A French Song Companion (Johnson/Stokes) published by OUP. Wolf by Richard Stokes © from The Complete Songs of Hugo Wolf. Life, Letters, Lieder (Faber, 2021).*