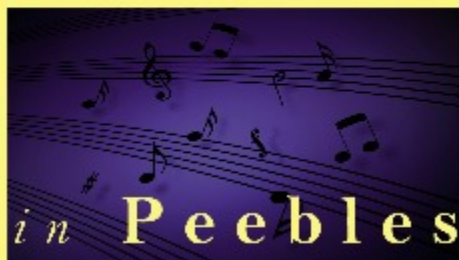


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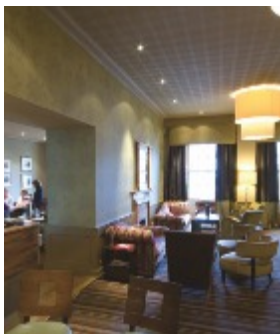
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**MUSIC in PEEBLES**

**presents**

**SCHUBERT**

**‘Die schöne Müllerin’**



**JAMES GILCHRIST (tenor)  
& ANNA TILBROOK (piano)**

**Eastgate Theatre & Arts Centre, Peebles  
Sunday 12 January at 2.30pm**

## PROGRAMME

Approx.  
duration  
(minutes)

**Franz Peter Schubert (1797 - 1828)**

**Die schöne Müllerin, D.795, Op.25 (1823)**

70

- |                                |                            |
|--------------------------------|----------------------------|
| 1. Das Wandern                 | Wandering                  |
| 2. Wohin?                      | Whither?                   |
| 3. Halt!                       | Stop!                      |
| 4. Danksagung an den Bach      | Thanksgiving to the brook  |
| 5. Am Feierabend               | After work                 |
| 6. Der Neugierige              | The questioner             |
| 7. Ungeduld                    | Impatience                 |
| 8. Morgengruss                 | Morning greeting           |
| 9. Des Müllers Blumen          | The miller's flowers       |
| 10. Tränenregen                | Rain of tears              |
| 11. Mein!                      | Mine!                      |
| 12. Pause                      | Interlude                  |
| 13. Mit dem grünen Lautenbande | With the green lute ribbon |
| 14. Der Jäger                  | The hunter                 |
| 15. Eifersucht und Stolz       | Jealousy and pride         |
| 16. Die liebe Farbe            | The favourite colour       |
| 17. Die böse Farbe             | The hateful colour         |
| 18. Trockne Blumen             | Withered flowers           |
| 19. Der Müller und der Bach    | The miller and the brook   |
| 20. Des Baches Wiegenlied      | The brook's lullaby        |

**Please note that there will be no interval in this concert**



## Die schöne Müllerin - an introduction by James Gilchrist

In *Die Schöne Müllerin* - the beautiful maid of the mill - we are told a story. It's a straightforward tale of a young man looking for love and being disappointed, but Schubert and Müller have here created a work of huge power and depth, where we explore this tragedy with great empathy and pity, but also with our hearts full of despair at our own inability to alter the relentless logic of fate.

A young man has been apprenticed at a mill, and begs leave of his master to go out into the world and seek his own living. He follows a stream running down the hillside, reasoning that mill-wheels are turned by streams, so he's sure to find a mill ere long.



And by the third song, we have already arrived. The lad is taken on, and to his astonishment and delight finds that here he has found not only work for his hands, but enough for his heart too. For the miller's daughter - the maid of the title - has quite bewitched him. He is instantly, utterly in love. The green spring world rejoices with him. He gives her the green ribbon from his lute.

But of course he fails to notice that her feelings for him are not equal to his. An unwelcome visitor arrives - a huntsman, virile and attractive - whom the maid seems to find delightful. The colour green mocks him: the colour of innocence and spring and hope has turned to the colour of the hunt and of envy. The world is full of green and everywhere it now tortures him.



Thrown into despair, he seeks council from the only true friend he has ever had: the stream running by the mill. And seeing this as the only means to peace, he flings himself under the waves.



*'The Lullaby of the Brook' (Seoirse Ó Dochartaigh, 1996)*

For a tale of such sadness, it is striking that so much of the work is deliciously happy. It is bursting with tunes which even at a first hearing, one feels one has known for ever. The brook is effortlessly portrayed with rippling motifs, and its bubbling carries us merrily onward. We are given happiness, hope, youthful vigour, trust, and a deep delight in the natural world. And love: for he is quite overwhelmed by love. We sit with him enraptured. Time stands still. Every movement of leaf, cloud or star takes on a deep and special significance and meaning. For me this stasis in the middle of the work is crucially important: in "Tränenregen" we have one of the few moments that the two young people spend any time together. But there is no kiss, no touch, no word. He is unable even to look at her directly, but gazes at her reflection in the water. The power of his emotions overwhelms him, and he begins to weep. The banal words she - embarrassed - utters take on huge significance for him, and confirm him in his delusion of love. And so when his world tumbles, it falls from a great height, and falls rapidly. The last few songs of rage, despair and misery come headlong at us. The final song is a lullaby sung by the brook as it gently rocks its dead son and washes away his cares and troubles.

Die Schöne Müllerin is widely recognised as a masterpiece of the song genre. It is well known and much loved. Anna and I have been enormously lucky to perform this glorious work many times over many years on modern pianos and instruments more like those with which Schubert would have been familiar. As with all great works of literature and art, it is sometimes surprising to discover that what has moved countless people for many generations moves us deeply today as well, as freshly and directly as ever.

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## Schubert and Die schöne Müllerin - by Richard Morrison

No background reading, no complex musical or literary analysis, no knowledge of historical context or biographical detail is really necessary to appreciate Die Schöne Müllerin. As James Gilchrist points out, these 20 songs speak passionately and poignantly for themselves. Together they comprise one of the great musical journeys: a journey from light to dark; from naivety to bitterly-wrought experience; from hope to despair; from a state of youthful vitality, when all good things seem possible, to a condition that seems to preclude every option except death.



This journey is something that happens to people of all ages in all countries. That is why Die Schöne Müllerin , when performed well, continues to speak directly to performers and listeners, nearly 200 years after it was written. For some people, this direct, almost visceral link to Schubert's inspiration is sufficient - and that's a perfectly valid attitude. It's not a musical or intellectual crime to be indifferent to the circumstances that brought about this miracle of sustained lyrical expression and psychological perception.

Yet those circumstances were so extraordinary, and so pertinent to the subject-matter of Die Schöne Müllerin , that knowledge of them can hugely enrich one's understanding of this remarkable song-cycle. Simply to answer the question of why Schubert, who had already set Goethe, Schiller and the other great luminaries of German literature, should have been drawn in the summer of 1823 to the morbid poetry of a young, little-known Prussian writer, Wilhelm Müller (and drawn again four years later, when he came to compose his second great song-cycle, Winterreise), one must delve into the most traumatic year of the composer's life.

In the early 1820s Schubert seemed to be heading for success, fame, wealth and lasting happiness. His astonishing youthful productivity during his choirboy years in Vienna (he had penned five symphonies, 300 solo songs, four masses and seven string quartets by the time he turned 20 in 1817) was now enhanced by a growing awareness of his own marketability. He had given up the schoolteaching that he detested; and the gamble was starting to pay off. In 1822 alone he pocketed 2,000 gulden from his compositions; about four times what the average "white collar" worker might earn in a year.



*'Schubertiad' (Moritz von Schwind, 1868)*

This increasing professional fulfilment was matched by personal contentment - or so it must have seemed to his adoring circle of friends, mostly themselves writers, painters and musicians. It was around this time that they began the tradition of "Schubertiads": nights (immortalised in several paintings) when conversation,

alcohol and music would all flow with equal freedom, with Schubert sitting at the piano for hours, regaling the company with his latest batch of songs.

True, an early love affair - with a teenage girl who had subsequently married a baker, possibly because her father regarded Schubert's financial prospects as too flimsy - had left the young composer bruised and perhaps a touch misogynistic. "To a free man," he confided to his diary, "matrimony is a terrifying thought these days; he exchanges it either for melancholy or for crude sensuality."

That early rejection was one reason, perhaps, why Schubert was drawn to the protagonist spurned by the beautiful miller's daughter in Müller's poems. Some modern scholars also argue that Schubert also suffered from cyclothymia, a mental illness characterised by alternating high spirits and manic depression; extreme sociability and then anguished anti-social periods. But the physical crisis that hit the flourishing young composer at the beginning of 1823 must have eclipsed everything else in the composer's mind.

From the later memoirs of his friends one can gather that Schubert at this time led a double-life. "Inwardly a poet, outwardly a hedonist" was how a young dramatist friend, Eduard von Bauernfeld, discreetly put it. His intake of alcohol and nicotine certainly shot up in his early twenties, perhaps because it offered an easy liberation from the lonely graft and concentration of composition. Some modern commentators have speculated that Schubert took opium as well. But what's also clear is that Schubert came under the spell of a dazzling but indolent young dandy, Franz von Schober - and that (as another of his acquaintances later wrote) Schober "won a lasting and pernicious influence over Schubert's honest susceptibility".

The nature of that "pernicious influence" is still a matter of heated debate. The absence of a single surviving letter from Schubert to a woman (or vice versa), and the numerous close friendships that Schubert enjoyed with men, have led some scholars to conclude that he was essentially homosexual, or perhaps bi sexual.

What's indisputable (though covered up by hagiographic biographers until the late 20th century) is that Schubert at this time enjoyed a great many nights of wild abandon - gay or otherwise. And as so many other promiscuous young men and women did in the 19th century, he paid the ultimate price.

He was diagnosed with syphilis early in 1823. The disfiguring rash appeared soon afterwards, and Schubert's head would have been shaved. He was sent to hospital, possibly for several weeks, and spent many more weeks confined to his home. The doctors would have prescribed a special diet. But Schubert would have known what everyone in 1820s Vienna knew: that there was no cure. Syphilis was a death sentence, the only question being how long the stay of execution would last. Most victims died within four to eight years. Schubert lasted nearly six.

One can well imagine his mental condition in 1823, as the physical distress of his illness - and its fatal ramifications - took a grip on his already depressive state. Just as Beethoven had poured out his anguish about his oncoming deafness in the letter to his brothers known as the Heiligenstadt Testament, so Schubert poured his feelings into a rare poem, *Mein Gebet* (My Prayer). "See, annihilated, I lie in the mire, my life's martyr path approaching eternal oblivion," he wrote.

Yet his musical productivity barely missed a beat. Two operas date from that year, as well as the glorious incidental music to the play *Rosamunde*. And in the late spring of that *annus horribilis* - most likely while he was still in hospital - Schubert began to set the 20 poems that would become *Die Schöne Müllerin*.



Wilhelm Müller  
1794-1827

The composer didn't know Wilhelm Müller, who lived in Berlin. But he was an indefatigable devourer of poetry, old and new (his 600-odd songs draw on the work of no fewer than 150 writers), and Müller's versified story of devastatingly unrequited love must immediately have struck Schubert as ripe for musical enrichment. The poems come from a collection called "Seventy-Seven Poems from the Posthumous Papers of a Travelling Horn-Player" - and that quirky title typifies the tone of Müller's writing, which is wry, ironic and detached rather than cloying and morose. Schubert's music, however, is anything but detached. As with *Winterreise*, it draws us directly and unflinchingly into the lonely soul and delusions of the

protagonist. Indeed, the work soon became elevated as one of the great defining testaments of Austro-German Romantic angst.



But it's a seminal work in other ways as well. If not the first German-language song-cycle (Schubert would probably have known Beethoven's *An die ferne Geliebte*, written in the same city seven years earlier), it was the first to carry a continuous narrative through more than an hour of music for a solo voice and piano. And it's a masterly synthesis of Schubert's other songwriting innovations. There's the use of piano figuration, for instance, to portray important figures in the drama (notably the hated huntsman and the consoling millstream); and the telling use of major/minor modulation to give a repeated tune a sudden tragic twist. Then there's the ingenious mixing of strophic, seemingly artless, folk-like songs (in which the same or similar music is repeated, verse by verse - as in the opening song, "Das Wandern") with much more dramatically volatile through-composed settings, such as "Eifersucht und Stolz". However, what chiefly gives *Die Schöne Müllerin* its aura of total mastery is the powerful sense of music simultaneously penetrating, revealing, enriching, and fusing with the poetry it sets.

Of course, being regarded as a masterpiece may not be altogether beneficial for any musical composition - least of all one that portrays such a combustible mixture of youthful impulsiveness, implacable fate and brutally crushed hopes. At times in the past, and certainly in the mid-20th century, there was a noticeable tendency for interpreters to treat the cycle too reverentially, like a priceless museum-piece, rather than engaging robustly with its searing emotions. That is a mistake. It's true that the Schubert who wrote *Die Schöne Müllerin* had just experienced a shocking intimation of his own mortality. But it was a shock that intensified rather than sapped his creative impetus. He was still a young man. He still yearned for life - and that shines through this music. These songs lose all their energy if wrapped in a funereal shroud of sentimentality or quasi-religiosity.

There were certainly periods of respite and remission in Schubert's remaining years. The summer of 1825, for instance, seems to have been an oasis of contentment, during which he wrote his most grandiose orchestral work, the "Great C Major" Symphony. But his life after 1823 was never the same. His close-knit circle of friends broke up, as contemporaries married or left Vienna. The bawdy revels ended. And his health worsened inexorably, with continual chronic headaches and long periods when he couldn't leave his house.

He never stopped working. Touchingly, in his last significant work, "Der Hirt auf dem Felsen" (The Shepherd on the Rock), completed a month before he died on 19th November 1828, he returned to the bitter-sweet poetic world of Wilhelm Müller. But it's hard not to feel that, with the composition of *Die Schöne Müllerin*, Schubert's own winter's journey had begun.

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## JAMES GILCHRIST

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge.

James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and the late Richard Hickox. A master of English music, he has performed Britten's Church Parables in St Petersburg, in London and at the Aldeburgh Festival, Nocturne with the NHK Symphony in Tokyo and War Requiem with the San Francisco Symphony and the National Youth Orchestra of Germany. Equally at home in Baroque repertoire, appearances include Handel's L'Allegro il Penseroso ed il Moderato with Stuttgart Bachakademie and at Teatro Real, Madrid, Solomon with Les Violons du Roy, Semele with Concerto Köln, Elijah with the Orquesta y Coro Nacionales de España, Madrid and Bach Collegium Japan, Hercules with the English Concert, Ode to St Cecilia with Basel Chamber Orchestra and Messiah with Boston Handel & Haydn Society. Bach's Christmas Oratorio and the St John and St Matthew Passion feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; as one review noted, 'he hasn't become a one-man Evangelist industry by chance'.



In 2017, James celebrated 20 years of collaboration with pianist Anna Tilbrook with a recital in Oxford. Their recent performances together include a weekend celebrating Vaughan Williams at St John's Smith Square, and a new project for the Wigmore Hall - Schumann and the English Romantics - pairing Schumann song cycles with new commissions from leading composers Sally Beamish, Julian Philips and Jonathan Dove. In the 2017/18 season, James and Anna returned to the Wigmore Hall for the third and final instalment of the series, with a programme of Schumann songs and a world premiere of a new work by Jonathan Dove.

James' impressive discography includes recordings of Albert Herring (title role) and Vaughan Williams' A Poisoned Kiss, and more recently Songs of Travel for Chandos, St John Passion with the AAM, the Finzi song cycle Oh Fair To See, Elizabethan Lute Songs When Laura Smiles with Matthew Wadsworth, Leighton Earth Sweet Earth,

Vaughan Williams On Wenlock Edge, Finzi songs and Britten's Winter Words for Linn Records, the critically-acclaimed recordings of Schubert's song cycles for Orchid Classics and a disc of Schumann song cycles for Linn Records.

James sang the role of Rev. Adams in Britten's Peter Grimes with Bergen Philharmonic and Edward Gardner with performances at the Edinburgh International Festival. Further highlights include Haydn's Creation for a staged production with Garsington Opera and Ballet Rambert, and last season with Dallas Symphony Orchestra, Elijah in Gothenberg with Göteborgs Symfoniker and Masaaki Suzuki, as well as appearances with Aarhus Symphony Orchestra, Denmark, the BBC Scottish Symphony Orchestra, and Orquesta Sinfonica de Galicia, Spain, a series of concerts in Langeland with the pianist Julius Drake, a collaboration with the Academy of Ancient Music on a programme of Bach & Purcell, and a return to King's College, Cambridge to perform St Matthew Passion as part of Stephen Cleobury's final Easter week as Director of Music. Steering away from familiar styles, James recently worked with Eddie Parker's Debussy Mirrored Ensemble with performances in York, Bristol and London. With a fusion of jazz, classical and improvisation the work was a celebration and creative response to Debussy's work in the centenary of the composer's death.

In the 2019-20 season includes further performances as Rev. Adams in Britten's Peter Grimes with Bergen Philharmonic conducted by Edward Gardner, at both Den Norske Opera, Oslo, and Grieghallen in Bergen. Elsewhere in Norway, James opens the season with recitals as part of the Sunnmøre Chamber Music Festival in Volda. Further concert performances include joining Bach Collegium Japan and Masaaki Suzuki for a tour of Europe, as well as for performances of St Matthew Passion in Tokyo. He also sings St John Passion with the NDR Elbphilharmonie, Bach's Mass in B minor at St John's Smith Square, Messiah with the City of Birmingham Symphony Orchestra and Christmas Oratorio with Stephen Layton and the Orchestra of the Age of Enlightenment. Alongside pianist Anna Tilbrook, James will sing an all Schubert recital at the Oxford Lieder Festival, perform a recital at the Jacqueline du Pré building at Oxford University and is doing a recital tour of Scotland in early 2020, including this afternoon's concert for Music in Peebles

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## ANNA TILBROOK

Anna Tilbrook is one of Britain's most exciting pianists, with a considerable reputation in song recitals and chamber music. She made her debut at the Wigmore Hall in 1999 and has since become a regular performer at Europe's major concert halls and festivals.

Anna has collaborated with many leading singers and instrumentalists including James Gilchrist, Lucy Crowe, Sarah Tynan, Emma Bell, Barbara Hannigan, Willard White, Ashley Riches, Stephan Loges, Chris Maltman, Ian Bostridge, Barbara Bonney, Victoria Simmonds, Christine Rice, Iestyn Davies, Natalie Clein, Nick Daniel, Philip Dukes, Guy Johnston, Louisa Tuck and Jack Liebeck. For Welsh National Opera she has accompanied Angela Gheorghiu, José Carreras and Bryn Terfel in televised concerts.



With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records, including Vaughan Williams's *On Wenlock Edge* (a finalist in the Gramophone Awards 2008), the cycles for tenor and piano by Gerald Finzi, songs by Britten and Leighton and the song cycles of Robert Schumann. For Chandos, James and Anna recorded a disc of Songs by Lennox Berkeley and most recently the Songs and Chamber Music of Vaughan Williams with Philip Dukes.

In 2009 they embarked on a series of recordings for Orchid records of the Schubert Song Cycles and their disc of *Die Schöne Müllerin* received great critical acclaim and was Editor's Choice in Gramophone, November 2009. Schubert's *Schwanengesang* along with Beethoven's *An die Ferne Geliebte* was released early in 2011 and their recording of *Winterreise* was Record of the week in *The Independent* and was made recording of the month in the 2011 Christmas issue of *BBC Music Magazine* - "It is a profoundly considered reading, considered enough for some of the songs to be as penetrating as in almost any performance I have heard." (Michael Tanner).

With String Quartets such as the Carducci, Fitzwilliam, Elias, Coull, Barbirolli and Sacconi, she has performed a wide range of chamber music from Mozart's Piano Concertos K414 and K415 to the Piano Quartets and Quintets of Mozart, Schubert, Schumann, Shostakovich, Brahms, Elgar, Bridge and Fauré.

Recent engagements have included her Concertgebouw, Amsterdam debut with Lucy Crowe, recitals in Carnegie Hall, New York, Wigmore Hall, deSingel Antwerp, the Anima Mundi festival in Pisa, Alte Oper Frankfurt, Musee des Tissus Lyon, Wroclaw Cantans and appearances at the Edinburgh, Aldeburgh, Cheltenham, Oxford Lieder and West Cork Chamber Music Festivals. Anna regularly broadcasts for Radio 3 and has also curated a number of series of concerts for them including in 2017 marking Hull as City of Culture with James Gilchrist and the Sacconi Quartet and in April 2018 a Big Chamber Day at Saffron Hall entitled 'Tchaikovsky and his world', featuring singers Anush Hovhannisyan, Caitlin Hulcup, Alessandro Fisher and Ashley Riches.

Born in Hertfordshire, Anna studied music at York University and at the Royal Academy of Music with Julius Drake, where she was awarded a Fellowship and in 2009 became an Associate. She also won many major international accompaniment prizes including the AESS Bluthner prize and the award for an outstanding woman musician from the ROSL.

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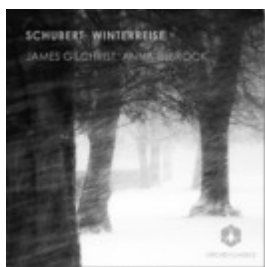
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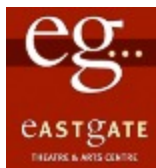
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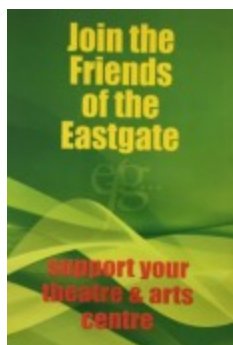


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7.30pm	Thursday	24 October	Opera	Don Pasquale
2.00pm	Sunday	10 November	Ballet	Concerto/Enigma Variations/ Raymonda Act III
7.15pm	Thursday	16 January	Ballet	Sleeping Beauty
7.45pm	Wednesday	29 January	Opera	La Bohème
7.15pm	Tuesday	25 February	Ballet	Two new ballets
7.15pm	Wednesday	1 April	Ballet	Swan Lake
7.00pm	Tuesday	21 April	Opera	Cavalleria Rusticana/Pagliacci
7.15pm	Thursday	28 May	Ballet	The Dante Project
7.45pm	Thursday	18 June	Opera	Elektra

**Tickets available now from  
the Eastgate Theatre box office (01721 725777)**

**For full details, see the Eastgate Theatre brochure or visit  
[www.eastgatearts.com](http://www.eastgatearts.com)**



### **FRIENDS OF THE EASTGATE**

If you aren't already a Friend of the Eastgate, do consider joining.....just pick up a form at the theatre or download one from the Eastgate website. It costs only £25 a year (or £10 for anyone under 25 years) in return for which you receive a range of valuable benefits.

Your membership will mean so much to the Eastgate, which relies on the support of its Friends to fund various activities and items for the theatre, cafe and studio.

For details, visit [www.eastgatearts.com/friends](http://www.eastgatearts.com/friends).



# MUSIC *in* Peebles

Patron: Gina McCormack

## 2019-20 SEASON

All concerts are in the Eastgate Theatre & Arts Centre, Peebles

Sunday 8 September 2019 at 7.30pm

### FITZWILLIAM STRING QUARTET

*Earl of Kellie, Schubert, Shostakovich, Tchaikovsky*

Tuesday 1 October 2019 at 7.30pm

### BACH ENSEMBLE of EDINBURGH

*Bach, Vivaldi, Handel*

Tuesday 5 November 2019 at 7.30pm

### YU KOSUGE

*Beethoven, Debussy, Stravinsky etc*

Tuesday 3 December 2019 at 7.30pm

### TRIO ECOSSAISE

*Louise Farrenc, Gwyneth Walker, Clara Schumann*

Sunday 12 January 2020 at 2.30pm

### JAMES GILCHRIST & ANNA TILBROOK

*Schubert*

Sunday 9 February 2020 at 2.30pm

### PATRON'S CONCERT

*Young Musicians' Showcase*

Tuesday 3 March 2020 at 7.30pm

### FLORIAN MITREA

*Beethoven, Liszt*

Tuesday 31 March 2020 at 7.30pm

### UGLY BUG RAGTIME THREE

*Vintage ragtime jazz from the 1920s and '30s*



ENTERPRISE  
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SCOTLAND

Music in Peebles is grateful for financial support from Enterprise Music Scotland, through funding provided by Creative Scotland





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