

FELIX MENDELSSOHN BARTHOLDY (1809–1847)

A Midsummer Night's Dream

Music to Shakespeare's play

Ein Sommernachtstraum · Songe d'une nuit d'été · Sogno di una notte di mezza estate

Text edited for a single narrator by / Textfassung für eine Sprecherin von / Texte adapté pour un récitant par

Testo adattato per una sola narratrice da: Evans Mirageas & Seiji Ozawa

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|--|---------|--|--------|
| [1] Overture op. 21 | [11'55] | [9] <i>Her dotage now I do begin to pity</i> (narrator) | [2'32] |
| Incidental Music op. 61 | | No. 8 | |
| [2] No. 1 Scherzo | [4'47] | <i>Be as thou wast wont to be</i> (narrator) | |
| <i>How now, spirit!</i> (narrator) | | [10] No. 9 Wedding March | [5'07] |
| [3] No. 2 | [1'52] | <i>Gentles, perchance you wonder at this show</i> (narrator) | [0'47] |
| <i>Over hill, over dale</i> (narrator) | | No. 10 | |
| [4] [March of the Fairies] | [1'37] | <i>Anon comes Pyramus</i> (narrator) | |
| <i>I know a bank</i> (narrator) | | [12] Marcia funebre | [1'34] |
| [5] No. 3 Song with Chorus | [4'44] | <i>Will it please you to see the epilogue</i> (narrator) | [2'05] |
| <i>Come, now a roundel</i> (narrator) | | No. 11 A Dance of Clowns | |
| "You spotted snakes" | | <i>The iron tongue of midnight hath told twelve</i> (narrator) | |
| (First & Second Fairy, chorus) | | [14] No. 12 | [1'40] |
| [6] No. 4 | [0'41] | <i>Now the hungry lion roars</i> (narrator) | |
| <i>What thou see'st when thou dost wake</i> (narrator) | | [15] No. 13 Finale | [5'48] |
| [7] <i>Help me, Lysander, help me!</i> (narrator) | [4'08] | <i>Through the house give glimmering light</i> (narrator) | |
| No. 5 [Intermezzo] | | "Through this house give glimmering light" (First Fairy, chorus) | |
| [8] <i>On the ground</i> (narrator) | [6'21] | | |
| No. 7 [Nocturne] | | | |

KATHLEEN BATTLE (First Fairy / Erste Elfe / Première Fée / Prima fata)

FREDERICA VON STADE (Second Fairy / Zweite Elfe / Seconde Fée / Seconda fata)

JUDI DENCH (narrator / Sprecherin / récitante / narratrice)

Tanglewood Festival Chorus · Boston Symphony Orchestra

SEIJI OZAWA

MENDELSSOHN · A MIDSUMMER NIGHT'S DREAM

EIN SOMMERNACHTSTRAUM · SONGE D'UNE NUIT D'ÉTÉ

Kathleen Battle · Frederica von Stade · Judi Dench
Tanglewood Festival Chorus · Boston Symphony Orchestra
Seiji Ozawa

DIGITAL





KATHLEEN BATTLE



FREDERICA VON STADE

FELIX MENDELSSOHN BARTHOLDY

(1809–1847)

A Midsummer Night's Dream op. 21 & op. 61

Incidental Music to Shakespeare's play

Ein Sommernachtstraum

Musik zu Shakespeares Schauspiel

Songe d'une nuit d'été

Musique pour la comédie de Shakespeare

Sogno di una notte di mezza estate

Musiche di scena per la commedia di Shakespeare

Text edited for a single narrator by / Textfassung für eine Sprecherin von /

Texte adapté pour un récitant par / Testo adattato per una sola narratrice da:

Evans Mirageas & Seiji Ozawa

- [1] **Overture** op. 21: Allegro di molto [11'55]

Incidental Music op. 61

- [2] **No. 1 Scherzo:** Allegro vivace [4'47]

How now, spirit! whither wander you? / He, Geist! Wo geht die Reise hin? /

Eh bien! esprit, où errez-vous ainsi?

(narrator)

- [3] **No. 2** L'istesso tempo [1'52]

Over hill, over dale / Über Täler und Höh'n / Par la colline, par la vallée

(narrator)

- [4] **[March of the Fairies:]** Allegro vivace [1'37]

[Elfenmarsch · Marche des Fées · Marcia delle fate]

I know a bank where the wild thyme blows / Ich weiß 'nen Hügel, wo man Quendel pflückt /

Je sais un banc où s'épanouit le thym sauvage

(narrator)

- [5] **No. 3 Song with Chorus:** Allegro ma non troppo [4'44]

Lied mit Chor · Duo avec chœur · Canzone con coro

Come, now a roundel and a fairy song / Kommt, einen Ringel, einen Feensang! /

Allons! maintenant, une ronde et une chanson féerique!

(narrator)

“You spotted snakes with double tongue” / »Bunte Schlangen, zweigezüngt« /
«Vous, serpents tachetés, au double dard»
(First Fairy, Second Fairy, chorus)

- [6] **No. 4 Andante — Allegro molto** [0'41]
What thou see'st when thou dost wake / Was du wirst erwachend sehn /
Que l'être que tu verras à ton réveil
(narrator)

- [7] *Help me, Lysander, help me! / O hilf, Lysander, hilf mir! /* [4'08]
A mon secours, Lysandre, à mon secours!
(narrator)

No. 5 [Intermezzo:] Allegro appassionato

- [8] *On the ground sleep sound / Auf dem Grund schlaf gesund! /* [6'21]
Sur le terrain dormez profondément
(narrator)

No. 7 [Nocturne:] Con moto tranquillo

- [9] *Her dotage now I do begin to pity / Jetzt fängt mich doch ihr Wahnsinn an zu dauern /* [2'32]
Je commence maintenant à prendre en pitié sa folie
(narrator)

No. 8 Andante

Be as thou wast wont to be / Sei, als wäre nichts geschehn! /
Sois comme tu as coutume d'être
(narrator)

- [10] **No. 9 Wedding March: Allegro vivace** [5'07]
Hochzeitsmarsch · Marche nuptiale · Marcia nuziale

- [11] *Gentles, perchance you wonder at this show / Was dies bedeuten soll, das wird euch* [0'47]
wundern müssen / Gentils auditeurs, peut-être êtes-vous étonnés de ce spectacle
(narrator)

No. 10 Allegro comodo

Anon comes Pyramus / Sofort kommt Pyramus / Bientôt arrive Pyrame
(narrator)

- [12] **Marcia funebre: Andante comodo** [1'34]

- [13] *Will it please you to see the epilogue / Liebt es euch, den Epilog zu sehn /* [2'05]
Voulez-vous voir l'épilogue
(narrator)

No. 11 A Dance of Clowns: Allegro di molto

Ein Tanz von Rüpel'n · Danse de clowns · Danza dei villici

The iron tongue of midnight hath told twelve / Die Mitternacht rief zwölf mit eh'rner Zunge /
La langue de fer de minuit a compté douze!
(narrator)

- [14] **No. 12 Allegro vivace come I** [1'40]
Now the hungry lion roars / Jetzt beheult der Wolf den Mond / Voici l'heure où le lion rugit
(narrator)

- [15] **No. 13 Finale: Allegro di molto** [5'48]
Through the house give glimmering light / Bei des Feuers mattem Flimmern /
Faites en cette maison rayonner la lumière
(narrator)

“Through this house give glimmering light”
(First Fairy, chorus)

KATHLEEN BATTLE, soprano (First Fairy / Erste Elfe / Première Fée / Prima fata)

FREDERICA VON STADE, mezzo-soprano

(Second Fairy / Zweite Elfe / Seconde Fée / Seconda fata)

JUDI DENCH, narrator / Sprecherin / récitante / narratrice

Tanglewood Festival Chorus

(Chorus master / Einstudierung / Chef de chœur / Maestro del coro: John Oliver)

Boston Symphony Orchestra

SEIJI OZAWA



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Clive Barda (Judi Dench)

MENDELSSOHN: “A MIDSUMMER NIGHT’S DREAM”

Mendelssohn’s family had been devoted to Shakespeare even before the famous translations by A. W. Schlegel and Ludwig Tieck began to seize the imagination of the young German Romantics. The philosopher Moses Mendelssohn had made some translations of his own (which include an excellent version of Hamlet’s “To be or not to be”); and his son Abraham Mendelssohn in turn introduced Shakespeare to his own precocious children Felix and Fanny, who used to give little domestic performances in their Berlin house. “We were really brought up on *A Midsummer Night’s Dream*”, wrote Fanny later. No wonder that at the age of 17, already an experienced composer with cultivated literary sensibilities, Felix should have wanted to set his ideas down in music. On 6 August 1826 he completed an overture, at that stage intended as a distillation into sonata form of the play’s imaginative content — the soft chords that disclose the mysterious magic wood, the fairies that flicker through it, the proud lovers, the hee-hawing of Bottom “translated” with an ass’s head. Even at this age, Mendelssohn’s Romantic instinct is to reconcile literary impressions with abstract musical structures; and the outcome is a musical portrait of the play’s essence transmuted into sonata form. He played it with Fanny on one of their domestic occasions: only then did he score it, though it is hard to believe that so brilliant a piece of orchestration was not part of the concept. Carl Loewe conducted the first performance in Stettin in 1827. When, much later, in August 1843, he was commis-

sioned by the King of Prussia to write incidental music for the play, he found that much of the overture’s invention could remain to underline and heighten particular moments. Berlioz, another of music’s great Shakespeareans, hastened to offer congratulations on so imaginative a commission; but the King was surprised, as by no means everyone followed the enthusiasm for Shakespeare among artists and the intelligentsia. Fanny records how one courtier, hung about with sparkling medals and decorations (she wittily described him as “gesternter aber nicht gestirnter”, “star-spangled but not starry-minded”), observed to Felix patronizingly, “Pity your wonderful music had to be wasted on such a silly play”. Nevertheless, the performance, at the Neue Palais in Potsdam on 14 October 1843, was a success, and passed forthwith into European currency as some of the finest music ever written to accompany a spoken drama.

If the fairy element predominates in Mendelssohn’s music, it is because of his instinct for the play as a drama in which mortals enter a dark immortal realm of dreams where lovers’ tangles first knot and tighten further, to be unravelled into a bright, clear morning happiness. He does not wish to underline points, nor feels the need to set every song. Music is provided for obvious moments such as the Bergomask and the Wedding March; but the fairy element predominates as representing the dimension of magic in which there exist all the confusions and their resolution (including those of the King and Queen of the Fairies themselves). So there is no mu-

sic following the Overture until after the first act, which concerns the lovers’ banishment by Duke Theseus, and music returns only with Shakespeare’s mysterious realm in “a wood near Athens”.

Overture

No. 1. Scherzo. Entr’acte. The fairy world moves to the centre of the drama, its pace suggesting not only delicacy but a glint of danger as we come face to face with Puck.

No. 2. L’istesso tempo. A melodrama based on the music of the Scherzo for the dialogue of Puck and the Fairy, leading straight into Oberon’s entrance.

No. 3. Song with Chorus. Titania’s call for “a roundel and a fairy song” is answered by the fairies’ “You spotted snakes”, Mendelssohn’s sinuous, flickering, darting figures suggesting the creatures exorcized in protection of the Queen’s sleep.

No. 4. Andante — Allegro molto. Oberon casts his spell, to a sinister, muted violin line.

No. 5. Allegro appassionato. Entr’acte, following Hermia’s distressed realization of Lysander’s absence: the music is a fervent declaration of her grief, leading to the return of Rustics on curtain rise.

No. 7. Con moto tranquillo. Entr’acte between Acts III and IV. In the depths of the wood’s magic and the lovers’ sleep, horns and bassoons sound the melody of this ravishing Nocturne.

No. 8. Andante. Oberon undoes the spell (inverting the violin line of No. 4), and Titania wakes to the music of the Nocturne that still wraps the lovers in sleep.

No. 9. Wedding March. Entr’acte between Acts IV and V. In context, this most famous of all wedding marches is a jubilant turn from an Act that began in darkness towards the drama’s resolution.

No. 10. Allegro comodo. Shakespeare’s direction is “a flourish of trumpets”, the conventional sign for the Prologue to speak and to introduce the Rustics’ absurd playlet of *Pyramus and Thisbe*. Thisbe’s death, announced in awful alliteration, is greeted with a funeral march that almost seems to anticipate a Mahler parody: it was a private domestic joke of Mendelssohn’s.

No. 11. A Dance of Clowns. The Bergomask for the clowns is a lopsided development of Bottom’s donkey theme from the Overture.

No. 12. Allegro vivace. The music of the Wedding March and of the fairies returns as Puck begins his Epilogue.

No. 13. Finale. The chords that ushered in the wood’s magic in the Overture return as Oberon and Titania enter; and after the final choral song, as the curtain falls, the chords hang again in the air like an evaporating spell.

John Warrack



SEIJI OZAWA



JUDI DENCH

1 Overture op. 21: Allegro di molto

after the First Act:

2 No. 1 Scherzo: Allegro vivace

Act II, scene 1:

PUCK

How now, spirit! whither wander you?

3 No. 2 L'istesso tempo

FAIRY

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander every where,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone:
Our queen and all her elves come her anon.

PUCK

The king doth keep his revels here to-night:
Take heed the queen come not within his sight;
For Oberon is passing fell and wrath,
Because that she, as her attendant, hath
A lovely boy, stolen from an Indian king;
She never had so sweet a changeling;
And jealous Oberon would have the child
Knight of his train, to trace the forests wild;

Ouverture op. 21. Allegro di molto

nach dem 1. Akt

Nr. 1 Scherzo. Allegro vivace

2. Akt, 1. Szene:

PUCK

He, Geist! Wo geht die Reise hin?

Nr. 2 L'istesso tempo

ELFE

Über Täler und Höh'n,
Durch Dornen und Steine,
Über Gräben und Zäune,
Durch Flammen und Seen
Wandl' ich, schlüpf' ich überall,
Schneller als des Mondes Ball.
Ich dien' der Elfenkönigin
Und tau' ihr Ring' aufs Grüne hin.
Die Primeln sind ihr Hofgeleit';
Ihr seht die Fleck' am goldnen Kleid:
Das sind Rubinen, Feengaben,
Wodurch sie süß mit Düften laben.
Nun such' ich Tropfen Taus hervor,
Und häng' 'ne Perl' in jeder Primel Ohr.
Leb wohl! Ich geh', du täppischer Geselle!
Der Zug der Königin kommt auf der Stelle.

PUCK

Der König will sein Wesen nachts hier treiben.
Warnt nur die Königin, entfernt zu bleiben,
Weil Oberon vor wildem Grimme schnaubt,
Daß sie ein indisch Fürstenkind geraubt,
Als Edelknappe künftig ihr zu dienen;
Kein schönere Bübchen hat der Tag beschienen,
Und eifersüchtig fordert Ob'ron ihn,
Den rauhen Forst als Knappe zu durchziehn.

But she perforce withholds the loved boy,
Crowns him with flowers, and makes him all her joy:
And now they never meet in grove or green,
By fountain clear or spangled starlight sheen,
But they do square, that all their elves, for fear,
Creep into acorn-cups, and hide them there.
Men call me Robin Goodfellow. I am he
That frights the maidens of the villagery;
Skims milk, and sometime labour in the quern,
And bootless make the breathless housewife churn;
And sometime make the drink to bear no barm;
Mislead night-wanderers, laughing at their harm.
Those that Hobgoblin call me, and sweet Puck,
I do their work, and they shall have good luck.
But room, fairy! here comes Oberon.
And here my mistress. Would that he were gone!

[4] **[March of the Fairies:]** Allegro vivace

OBERON
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows;
Quite over-canopied with luscious woodbine,
With sweet musk-roses, and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.

Doch sie versagt durchaus den holden Knaben,
Bekränkt ihn, will an ihm sich einzig laben.
Nun treffen sie sich nie in Wies' und Hain,
Am klaren Quell, bei lust'gem Sonnenschein;
So zanken sie zu aller Elfen Schrecken,
Die sich geduckt in Eichelnäpfe stecken.
Ich bin jener schlaue Poltergeist,
Der auf dem Dorf die Dirnen zu erhaschen,
Zu necken pflegt: den Milchtopf zu benaschen;
Durch den der Brau mißrät; und mit Verdruß
Die Hausfrau atemlos sich buttern muß;
Der oft bei Nacht den Wanderer irreleitet,
Dann schadenfroh mit Lachen ihn begleitet.
Doch wer mich freundlich grüßt, mir Liebes tut,
Dem helf' ich gern, und ihm gelingt es gut.
Mach Platz nun, Elfchen: hier kommt Oberon.
Hier meine Königin. — O macht' er sich davon!

[Elfenmarsch.] Allegro vivace

OBERON
Ich weiß 'nen Hügel, wo man Quendel pflückt,
Wo aus dem Gras Viol' und Maßlieb nickt,
Wo dicht gewölbt des Geißblatts üpp'ge Schatten
Mit Hagedorn und mit Jasmin sich gatten.
Dort ruht Titania halbe Nächte kühl,
Auf Blumen eingewiegt durch Tanz und Spiel.
Die Schlange legt die bunte Haut dort nieder,
Ein weit Gewand für eines Elfen Glieder.
Ich netz' ihr Aug' mit dieser Blume Saft,
Der ihr den Kopf voll schnöder Grillen schafft.

Act II, scene 2:

[5] **No. 3 Song with Chorus:** Allegro ma non troppo

TITANIA

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;
Some, to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats; and some, keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices and let me rest.

FIRST FAIRY

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
Hence away!

CHORUS OF FAIRIES

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

SECOND FAIRY

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Hence away!

2. Akt, 2. Szene:

Nr. 3 Lied mit Chor. Allegro ma non troppo

TITANIA

Kommt, einen Ringel, einen Feensang!
Dann auf das Drittel 'ner Minute fort!
Ihr, tötet Raupen in den Rosenknospen!
Ihr andern führt mit Fledermäusen Krieg,
Bringt ihrer Flügel Balg als Beute heim,
Den kleinen Elfen Röcke draus zu machen!
Ihr endlich sollt den Kauz, der nächtlich kreischt
Und über unsre schmucken Geister staunt,
Von uns verschrecken! Singt mich nun in Schlaf:
An eure Dienste dann, und laßt mich ruhn!

ERSTE ELFE

Bunte Schlangen, zweigezüngt!
Igel, Molche, fort von hier!
Daß ihr euer Gift nicht bringt
In der Königin Revier!
Fort von hier!

CHOR DER ELFEN

Nachtigall, mit Melodei
Sing in unser Eia popei!
Eia popeia! Eia popei!
Daß kein Spruch,
Kein Zaubерfluch
Der holden Herrn schädlich sei.
Nun gute Nacht mit Eia popei!

ZWEITE ELFE

Schwarze Käfer, uns umgibt
Nicht mit Summen! Macht euch fort!
Spinnen, die ihr künstlich webt,
Webt an einem andern Ort!
Mach euch fort!

CHORUS OF FAIRIES

Philomel, with melody
Sing in our sweet lullaby:
Lulla, lulla, lullaby: lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh:
So, good night, with lullaby.

FIRST FAIRY

Hence, away! now all is well:
One aloof stand sentinel.

[6] No. 4 Andante — Allegro molto

OBERON

*(to Titania, squeezing the flower
on her eyelids)*

What thou see'st when thou dost wake,
Do it for thy true-love take:
Love and languish for his sake:
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wak'st, it is thy dear:
Wake when some vile thing is near.

HERMIA

[7] Help me, Lysander, help me! do thy best
To pluck this crawling serpent from my breast!
Ay me, for pity! what a dream was here!
Lysander, look how I do quake with fear:
Methought a serpent eat my heart away,
And you sat smiling at his cruel prey.
Lysander! what, remov'd? Lysander! lord!
What, out of hearing? gone? no sound, no word?
No? then I well perceive you are not nigh:
Either death or you I'll find immediately.

CHOR DER ELFEN

Nachtigall, mit Melodei
Sing in unser Eia popei!
Eia popeia! Eia popei!
Daß kein Spruch,
Kein Zauberfluch
Der holden Herrin schädlich sei.
Nun gute Nacht mit Eia popei!

ERSTE ELFE

Alles gut: nun auf und fort!
Einer halte Wache dort!

Nr. 4 Andante — Allegro molto

OBERON

*(Zu Titania, indem er die Blume über
ihren Augenlidern ausdrückt)*

Was du wirst erwachend sehn,
Wähl es dir zum Liebchen schön,
Scinetwegen schmacht und stöhn:
Sei es Brummbar, Kater, Luchs,
Borst'ger Eber oder Fuchs,
Was sich zeigt an diesem Platz,
Wenn du aufwachst, wird dein Schatz:
Sähst du gleich die ärgste Fratz!

HERMIA

O hilf, Lysander, hilf mir! Siehst du nicht
Die Schlange, die den Busen mir umflieht?
Weh mir! Erbarmen! — Welch ein Traum, mein Lieber!
Noch schüttelt mich das Schrecken wie ein Fieber.
Mir schien es, eine Schlange fräß' mein Herz
Und lächelnd sähst du meinen Todesschmerz. —
Lysander! Wie? Lysander! Bist du fort?
Du hörst mich nicht? O Gott! Kein Laut? Kein Wort?
Noch nicht? Nun seh' ich wohl, ich darf nicht weilen:
Dich muß ich oder meinen Tod ereilen.

after the Second Act:

No. 5 [Intermezzo:] Allegro appassionato

Act III, scene 2:

PUCK

[8] On the ground
Sleep sound:
I'll apply
To your eye,
Gentle lover, remedy.
(squeezing the juice on Lysander's eyes)
When thou wak'st
Thou tak'st
True delight
In the sight
Of thy former lady's eye:
And the country proverb known,
That every man should take his own,
In your waking shall be shown:
Jack shall have Jill;
Nought shall go ill; [well.
The man shall have his mare again, and all shall be

after the Third Act:

No. 7 [Nocturne:] Con moto tranquillo

Act IV, scene 1:

OBERON

[9] Her dotage now I do begin to pity:
For, meeting her of late behind the wood,
Seeking sweet favours for this hateful fool,
I did upbraid her, and fall out with her;
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers;
When I had at my pleasure taunted her
And she in mild terms begg'd my patience,

nach dem 2. Akt:

Nr. 5 [Intermezzo:] Allegro appassionato

3. Akt, 2. Szene:

PUCK

Auf dem Grund
Schlaf gesund!
Gießen will
Ich dir still
Auf die Augen Arznei.
(trüpfelt den Saft auf Lysanders Augen)
Wirst du wach,
O so lach
Freundlich der,
Die vorher
Du geliebt, und bleib ihr treu!
Dann geht es, wie das Sprüchlein rühmt:
Gebt jedem das, was ihm geziemt.
Hans nimmt sein Gretchen,
Jeder sein Mädchen:
Find't seinen Deckel jeder Topf,
Und allen geht's nach ihrem Kopf.

nach dem 3. Akt:

Nr. 7 [Nocturne:] Con moto tranquillo

4. Akt, 1. Szene:

OBERON

Jetzt fängt mich doch ihr Wahnsinn an zu dauern.
Denn da ich eben im Gebüsch sie traf,
Wie sie für diesen Tropf nach Düften suchte,
Da schalt ich sie und ließ sie zornig an.
Sie hatt' ihm die behaarten Schläf' umwunden
Mit einem frischen würz'gen Blumenkranz.
Als ich sie nach Gefallen ausgeschmält
Und sie voll Demut um Geduld mich bat.

I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.
And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle Puck, take this transformed scalp
From off the head of this Athenian swain;
That, he awaking when the other do,
May all to Athens back again repair
And think no more of this night's accidents,
But as the fierce vexation of a dream.
But first I will release the fairy queen.

No. 8 Andante

OBERON

Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania! wake you, my sweet queen.

Sound, music! Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.
Now thou and I are new in amity,
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity:
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.

Da fordert' ich von ihr das Wechselkind.
Sie gab's mir gleich und sandte ihren Elfen
Zu meiner Laub' im Feenland mit ihm.
Nun, da der Knabe mein ist, sei ihr Auge
Von dieser häßlichen Verblendung frei.
Du, lieber Puck, nimm diese fremde Larve
Vom Kopfe des Gesellen aus Athen;
Auf daß er, mit den andern hier, erwachend,
Sich wieder heimbegebe nach Athen:
Und alle der Geschichten dieser Nacht
Nur wie der Launen eines Traums gedenken.
Doch lös' ich erst die Elfenkönigin.

Nr. 8 Andante

OBERON

Sei, als wäre nichts geschehn!
Sieh, wie du zuvor gesehn!
So besiegt zu hohem Ruhme
Cynthias Knospe Amors Blume.
Nun, holde Königin! Wach auf, Titania!

Ertön Musik! Nun komm, Gemahlin! Hand in Hand
Und dieser Schläfer Ruheplatz gewieg! [gefügt,
Die Freundschaft zwischen uns ist nun erneut:
Wir tanzen morgen mitternacht erfreut
In Theseus' Hause bei der Festlichkeit
Und segnen es mit aller Herrlichkeit.
Auch werden da vermählt zu gleicher Zeit
Die Paare hier in Wonn' und Fröhlichkeit.

after the Fourth Act:

[10] No. 9 Wedding March: Allegro vivace

Act V, scene 1:

PROLOGUE

- [11] "Gentles, perchance you wonder at this show:
But wonder on, till truth make all things plain."

No. 10 Allegro comodo

PROLOGUE

"Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisby's mantle slain:
Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast;
And Thisby, tarrying in mulberry shade,
His dagger drew, and died."

[12] Marcia funebre: Andante comodo

BOTTOM

- [13] Will it please you to see the epilogue,
Or to hear a Bergomask dance?

THESEUS

No epilogue. But come, your Bergomask!

No. 11 A Dance of Clowns: Allegro di molto

THESEUS

The iron tongue of midnight hath told twelve:
Lovers, to bed; 'tis almost fairy time.
A fortnight hold we this solemnity
In nightly revels and new jollity.

nach dem 4. Akt:

Nr. 9 Hochzeitsmarsch. Allegro vivace

5. Akt, 1. Szene:

PROLOG

[müssen:
»Was dies bedeuten soll, das wird euch wundern
Bis Wahrheit alle Ding' stellt an das Licht herfür.«

Nr. 10 Allegro comodo

PROLOG

»Sofort kommt Pyramus, ein Jüngling weiß und rot,
Und find't den Mantel da von seiner Thisbe tot;
Worauf er mit dem Deg'n, mit blutig bösem Degen,
Die blut'ge heiße Brust sich tapferlich durchstach;
Und Thisbe, die indes im Maulbeerschatten g'legen,
Zog seinen Dolch heraus und sich das Herz zerbrach.«

Marcia funebre. Andante comodo

ZETTEL

Beliebt es euch, den Epilog zu sehn
oder einen Bergomasker Tanz zu hören?

THESEUS

Keinen Epilog. Aber kommt, Euren Bergomasker Tanz!

Nr. 11 Ein Tanz von Rüpeln. Allegro di molto

THESEUS

Die Mitternacht rief zwölf mit eh'rner Zunge.
Zu Bett, Verliebte! Bald ist's Geisterzeit.
Noch vierzehn Tage lang soll diese Festlichkeit
Sich jede Nacht erneu'n, mit Spiel und Lustbarkeit.

14 No. 12 Allegro vivace come I

PUCK

Now the hungry lion roars,
And the wolf howls the night;
Whilst the heavy ploughman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night
That the graves, all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide:
And we fairies, that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream,
Now are frolic: not a mouse
Shall disturb this hallow'd house:
I am sent with broom before,
To sweep the dust behind the door.

15 No. 13 Finale: Allegro di molto

OBERON

Through the house give glimmering light,
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it trippingly.

TITANIA

First, rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

Nr. 12 Allegro vivace come I

PUCK

Jetzt beehrt der Wolf den Mond,
Durstig brüllt im Forst der Tiger.
Jetzt, mit schwerem Dienst verschont,
Schnarcht der arbeitsmüde Pflüger;
Jetzo schmaucht der Brand am Herd,
Und das Käuzlein kreischt und jammert,
Daß der Krank' es ahnend hört
Und sich fest ans Kissen klammert:
Jetzo gähnt Gewölb' und Grab,
Und, entschlüpft den kalten Mauern,
Sieht man Geister auf und ab,
Sieht am Kirchhofszaun sie lauern.
Und wir Elfen, die mit Tanz
Hekates Gespann umhüpfen
Und, gescheucht vom Sonnenglanz,
Träumen gleich, ins Dunkel schlüpfen,
Schwärmen jetzo: keine Maus
Störe dies geweihte Haus!
Vorankomm' ich mit Besenreis,
Den Flur zu fegen blank und weiß.

Nr. 13 Finale. Allegro di molto

OBERON

Bei des Feuers mattem Flimmern,
Geister, Elfen, stellt euch ein!
Tanzt in den bunten Zimmern
Manchen leichten Ringelreihn!
Singt nach meiner Lieder Weise!
Singet! hüpfet! los! leise!

TITANIA

Wirbelt mir mit zarter Kunst
Eine Not' auf jedes Wort:
Hand in Hand, mit Feengunst,
Singt und segnet diesen Ort!

CHORUS OF FAIRIES

Through this house give glimmering light,
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it trippingly.

FIRST FAIRY

First, rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

CHORUS OF FAIRIES

Through this house give glimmering light, etc.

OBERON

Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which by us shall blessed be;
And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be;
And the blots of Nature's hand
Shall not in their issue stand;
Never mole, hare-lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity,
Shall upon their children be.
With this field-dew consecrate,
Every fairy take his gait;
And each several chamber bless,
Through this palace, with sweet peace:

CHOR DER ELFEN

Bei des Feuers mattem Flimmern,
Geister, Elfen, stellt euch ein!
Tanzt in den bunten Zimmern
Manchen leichten Ringelreihn!
Singt nach meiner Lieder Weise!
Singet! hüpfet! los! leise!

ERSTE ELFE

Wirbelt mir mit zarter Kunst
Eine Not' auf jedes Wort:
Hand in Hand, mit Feengunst,
Singt und segnet diesen Ort!

CHOR DER ELFEN

Bei des Feuers mattem Flimmern, usw.

OBERON

Nun bis Tages Wiederkehr,
Elfen, schwärmt im Haus umher!
Kommt zum besten Brautbett hin,
Daß es Heil durch uns gewinn!
Das Geschlecht, entsprossen dort,
Sei gesegnet immerfort;
Jedes dieser Paare sei
Ewiglich im Lieben treu;
Ihr Geschlecht soll nimmer schänden
Die Natur mit Feindeshänden;
Und mit Zeichen schlimmer Art,
Muttermal und Hasenschart',
Werde durch des Himmels Zorn
Ihnen nie ein Kind gebo'r'n. —
Elfen, sprengt durchs ganze Haus
Tropfen heil'gen Wiesentaust!
Jedes Zimmer, jeden Saal
Weiht und segnet allzumal!

And the owner of it blest,
Ever shall in safety rest.
Trip away;
Make no stay;
Meet me all by break of day.

CHORUS OF FAIRIES

Trip away;
Make no stay;
Meet me all by break of day.

PUCK

If we shadows have offended,
Think but this [and all is mended]
That you have but slumber'd here,
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call:
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

Friede sei in diesem Schloß
Und sein Herr ein Glücksgenos!
Nun genug!
Fort im Sprung!
Treffst mich in der Dämmerung!

CHOR DER ELFEN

Nun genug!
Fort im Sprung!
Treffst mich in der Dämmerung!

PUCK

Wenn wir Schatten euch beleidigt,
O so glaubt — und wohl verteidigt
Sind wir dann! — ihr alle schier
Habet nur geschlummert hier
Und geschaut in Nachtgesichten
Eures eignen Hirnes Dichten.
Wollt ihr diesen Kindertand,
Der wie leere Träume schwand,
Liebe Herrn, nicht gar verschmäh'n,
Sollt ihr bald was Beßres sehn.
Wenn wir bösem Schlangenzischen
Unverdienterweis' entwischn,
So verheißt auf Kobolds Ehren
Puck, daß wir euch Dank gewähren:
Ist ein Schelm zu heißen willig.
Wenn dies nicht geschieht, wie billig.
Nun gute Nacht! Das Spiel zu enden,
Begrüßt uns mit gewognen Händen!

(Deutsche Übersetzung von Schlegel und Tieck)



WHAT IS 4D AUDIO RECORDING?

4D AUDIO RECORDING

is an overall concept in sound recording from Deutsche Grammophon. It is based on the notion that, by using the most sophisticated technology available today, it is actually possible to eliminate the listener's awareness of the technical medium, allowing the enjoyment of a completely natural sound quality. 4D Audio Recording is now the standard adopted by Deutsche Grammophon for its recordings.

4D AUDIO RECORDING

makes use of technology which, in this configuration, is unique in the recording industry. A number of the individual components were designed in cooperation with Yamaha, but overall development of this digital mobile classical recording system took place at Deutsche Grammophon's own Recording Centre. The 4D Audio Recording system incorporates major advances in four technical dimensions:

- Remote-controlled microphone pre-amplifier
- 21-bit digital-floating analogue-digital converter
- Stagebox principle/Digital network
- All-digital mixing/Authentic Bit Imaging

4D AUDIO RECORDING

allows the *Tonmeister* (Balance Engineer) unprecedented control over the recording process. It is Deutsche Grammophon's philosophy that technology alone is never sufficient: optimal sound quality can be achieved only when technology is guided by the trained ear of a *Tonmeister* who combines technical expertise with a thorough musical education.

4D AUDIO RECORDING

offers the artist ideal conditions for the realization of his or her musical intentions. The combination of advanced technology and the musical experience of the *Tonmeister* has as its aim the faithful documenting of the sounds conceived by the artist.

THE 4 TECHNICAL DIMENSIONS:

Remote-controlled microphone pre-amplifier

Deutsche Grammophon has designed its own low-interference microphone pre-amplifier which, with a minimum of noise and distortion, augments the analogue signal from the microphone. A newly developed remote-control function allows the pre-amplifier to be installed very near to the microphone — as close as possible to the musical event — thus eliminating the transmission interference associated with conventional pre-amplification methods.

21-bit digital-floating analogue-digital converter

The signal produced by the pre-amplifier is fed directly into an improved analogue-digital (A/D) converter. Converter resolution currently stands at 21 bits, with system performance constantly being improved towards a goal of 24-bit conversion, corresponding to the limits of human hearing. Deutsche Grammophon is a leader in the continuing development of this technology.

Stagebox principle/Digital network

Pre-amplifier and A/D converter are combined in a single physical unit (*Stagebox*). Because the A/D conversion now takes place on the recording stage, the long analogue pathway which previously lay between microphone and studio — a potential source of interference — is eliminated. It has been replaced by a galvanically-separated digital network, developed by Deutsche Grammophon, which ensures interference-free transmission and offers a dynamic range of more than 144 dB — the equivalent of 24 bit — per channel. This mobile digital network is a crucial link in the recording chain, and it is a development which is already capable of handling future advances in A/D conversion.

All-digital mixing/Authentic Bit Imaging

The all-digital mixing process allows for an exceptionally precise mixdown. It employs the Yamaha DMC 1000 mixing console, equipped with control software developed specially for Deutsche Grammophon. This proprietary software is unique in incorporating the experience of Deutsche Grammophon's *Tonmeister*, and it helps to achieve the spatial depth characteristic of 4D Audio Recording by allowing the exact synchronization of all microphone signals. *Authentic Bit Imaging*, the quantizing procedure developed by Deutsche Grammophon, allows the extraordinarily high quality of this mixdown to be transferred optimally to digital sound carriers (such as CD).

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