

Music in Midtown

**THE
GRADUATE
CENTER**
CITY UNIVERSITY
OF NEW YORK

Elebash Recital Hall
The Graduate Center
365 Fifth Avenue (at 34th Street), NYC
Thursdays 1:00–2:00 PM



Thursday, November 17, 2022
1:00 p.m.

CHAMBER MUSIC ON FIFTH I

PROGRAM

Vier Lieder, Opus 27

Ruhe, meine Seele

Cäcilie

Heimliche Aufforderung

Morgen!

Richard Strauss
(1864–1949)

Amber Evans, soprano
Nenad Ivović, piano

Trio for Flute, Cello, and Piano

Moderato

Adagio

Allegro spiritoso

Norman Dello Joio
(1913–2008)

Yoshi Weinberg, flute
Sarah Song, cello
Joseph Vaz, piano

Vidi l'Angelo nel Marmo (2016)

“*Vidi l'angelo nel marmo e scolpii fino a liberarlo*”

[I saw an angel in the marble and carved until it was set free]

Katherine Balch
(b. 1991)

Charlotte Mundy, soprano
Austin Lewellen, contrabass

Trio in A Minor, Opus, 114(1891)

Allegro

Adagio

Andantino grazioso

Allegro

Johannes Brahms

(1833–97)

Amy Hur, clarinet
Joseph Staten, cello
Mizuho Yoshimune, piano

Music in Midtown is a series of lunchtime concerts spotlighting the highly regarded musical performance program at the CUNY Graduate Center. Presented in the warm, intimate, acoustically rich Elebash Recital Hall, these performances feature the music program's renowned faculty, alumni, outstanding performers selected from students in the DMA program and noted guest artists. Some concerts are followed by a master class, which the public is invited to observe. Norman Carey is Director and Jacqueline Martelle is Assistant Director.

About the Program

Completed in 1894, Richard Strauss composed his set of *Vier Lieder Opus. 27* (Four Songs) as a wedding present for his wife, the eminent soprano Pauline de Ahna. He composed numbers 1, 3 and 4 in May of 1894, and the second song, *Cäcilie*, on September 9th, 1894, the day before the wedding. The first song, *Ruhe, meine Seele* (Rest, my soul), is set to the text of a poem by the German poet Karl Henckell. Of the four songs, this one encapsulates the German notion of *innig* (inner awareness and presence), wrapped in a stately setting which is filled with pathos. The poem urges the listener to rest their spirit and try to forget all sufferings, reassuring them that their troubles will soon be over. The second song, *Cäcilie*, is one of Strauss' ecstatically impassioned love songs, with text by the writer Heinrich Hart, who uncannily originally wrote the poem for his own wife, Cäcilie Hart. Strauss uses a passionate, churning accompaniment with an exciting forward momentum, supporting a soaring vocal line that together express what the love for his wife means in this extroverted and exuberant affirmation of love. The third in the set, *Heimliche Aufforderung* (Secret invitation) is set to the text of a poem by Scottish-German poet John Henry Mackay. This is an ardent love song about a secret tryst amidst a joyous feast of merrymakers. Rippling figurations accompany the yearning vocal line and a peaceful postlude follows the voice's rapturous plea for night to fall so the lovers can meet. The ultimate seduction amidst the crowd in song. The fourth song, *Morgen!* (Tomorrow!), is one of Strauss' most recognizable and well-known works. Set to another of John Henry Mackay's texts, this luscious love song depicts the inner elation of a lover staring into the eyes of his beloved, where no words other than each other's gaze can add to that sacred moment in time. The voice re-enters after a lengthy interlude before entering with the final couplet of the poem, ending with the acknowledgement "and tomorrow the sun will shine again," as if caught mid-thought in a dream-like reverie. In the original orchestration, Strauss uses the solo violin to emphasize the theme, creating a sense of sweet nostalgia, and a succession of chords that never resolve, encapsulating the lover's eternal yearning for his beloved.

Program note by Amber Evans

American composer **Norman Dello Joio** was a prolific voice in the middle of the 20th century, known particularly for his choral music and unabashedly melodic, neoclassical style. Born into a musical family, Dello Joio became familiar with the history of church music by studying under his organist father, and with the modernity of American music including jazz through his upbringing in 1920s and '30s in New York City. Despite graduate studies at the Juilliard School and lessons with Paul Hindemith, he retained a harmonically conservative style for most of his compositional life, blending the 'open' American harmonies of Aaron Copland with a unique rhythmic vigor and dense contrapuntal writing.

These three elements are conspicuous in his 1944 Trio for Flute, Cello, and Piano, a rarely performed but lively chamber work. Throughout the three movements, counterpoint is woven between all instruments and alternates with moments of jaunty rhythmic delight. This unique piano trio instrumentation, exchanging violin for a flute, brings out the colors in his extended harmonic language. At the same time, it unveils his complex counterpoint by heightening the timbral difference between the instruments.

Program note by Joseph Vaz

'Vidi l'angelo nel marmo e scolpii fino a liberarlo' — attributed to Michelangelo

Katherine Balch's *Vidi...* depicts, by several methods, the sculpting of marble. The above quote, which comprises the lyrics of the work, translates roughly to "I saw an angel in the marble, and carved until it was set free." This act appears plainly in the text: syllables stand alone at the beginning, and little by little are revealed to form words, and then full sentences. At the onset, the text largely centers on this "seeing," as though Michelangelo is inspecting the block before him. From there, exploration begins, and at about the halfway mark, a bass cadenza initiates the physical work of freeing the angel, eventually settling into a rapid bariolage: the bow, carving across all four strings, enacts the labor of chiseling down the block of marble. At last, the voice achieves the closest thing to a full sentence, and the angel is freed. *Vidi l'angelo nel marmo* was commissioned by Departure Duo.

Program note by Austin Lewellen

In the year 1890, following the great success of the Viennese premiere of his String Quartet No. 2 in G Major, Op. 111, **Johannes Brahms** (1833–97) had weighed upon retiring from composition altogether. Expressing to his friend that he felt he, "had achieved enough; here I had before me a carefree old age and could enjoy it in peace," Brahms felt inclined to call his latest quartet his last work — until he encountered the playing of Richard Mühlfeld, a young clarinet virtuoso who was the principal clarinetist of the Meiningen court orchestra. In a letter to Clara Schumann in 1891, he wrote, "One cannot play the clarinet more beautifully than Herr Mühlfeld here," effectively inspiring Brahms to dedicate the next three years to writing chamber works including the clarinet — a first in his compositional history. The Trio for Clarinet, Cello, and Piano in A Minor, Op. 114, the Clarinet Quintet in B Minor, Op. 115, and the two Clarinet Sonatas, Op. 120 together formed the inclusion of a new set of works to his oeuvre that explored his love for the beautifully rich timbre of the clarinet in the context of intimate chamber music.

The *Allegro* first movement opens with a yearning, lyrical solo cello melody in the tonic a minor that encapsulates both the character of the work, and the compositional idiom of Brahms' late works. Answered by the clarinet followed by the piano, Brahms' mastery of thematic development begins to emerge as the synergy of the three instruments bring to light the inner depth and passion that were never extinguished even during his more introspective compositional years near the end of his life. Sudden shifts in character and mood permeate throughout the movement

— ranging from the impassionedly rhapsodic to the ethereal, probing, and pensive — as the two main themes weave in and out in various guises in an interplay between the clarinet, cello, and piano before arriving at A major.

The tenderly beautiful *Adagio* second movement parallels the introspective and reminiscent nature found in many of Brahms' late works, namely his late piano pieces (Three Intermezzi, Op. 117; Six Klavierstücke, Op. 118; and Four Klavierstücke, Op. 119). Intimate dialogues between varied combinations of pairs among the three instruments create a meditative oasis of tranquility colored with warmth, gentle brightness, and poignancy.

Brahms, having long been a proponent of Schubert's works as the editor of many of his ländler and waltzes (in addition to publishing a set of his own waltzes: the 16 Waltzes, Op. 39 and Liebeslieder Waltzes, Op. 52), frames the *Andantino grazioso* third movement around the elegant lilt of the Viennese waltz. The sunny disposition of the waltz in the movement, however, is given a Brahmsian flavor through surprising harmonic turns, textural saturation, polyphony, and tonal richness — before dissipating ethereally.

Brahms' particular love for the *style hongrois*, or the “gypsy” style, makes its clear appearance in the rousing *Allegro* finale movement, interwoven through a Brahmsian muscular texture and rhythmic drive. Frequent shifts in meter and dynamics, strong rhythmic syncopation, and canons underlie the daring bravado nature, while intertwining moments of unexpected elegance — only to return to the initial nature of the gypsy bravura to bring the piece to a colossal culmination.

Program note by Mizuho Yoshimune

About the Artists

Amber Evans is an Australian vocalist, conductor and composer currently based in the US. She regularly performs as an early music soloist, chamber ensemble vocalist, and contemporary opera/vocal specialist, with consistent touring engagements in Australia, the US and the UK. Winner of the inaugural US Dwight and Ursula Mamlok Advancement Award for the interpretation of contemporary music, she is committed to the vital artistic collaboration with composers to thoughtfully contribute to the musical canon of the present day. An exponent of the capabilities of the “extra-normal” voice, Amber has premiered over seventy specialised solo vocal chamber works, engaging audiences with ever-changing insights into the paramount role of the voice in the evolution of art-making. She is also a featured soloist and chorusmaster on the CD of Poul Ruders' new opera *The Thirteenth Child* under the Bridge Records label, which was released in conjunction with the Santa Fe Opera premiere in the summer of 2019. In 2022 for Opera Queensland (OQ), Amber joined their Young Artist Program. Most recently, she sang as a featured soloist in the QPAC Concert Hall season of OQ's *The Sopranos* with Queensland Symphony Orchestra, and toured regionally throughout Queensland with the production in May. During her time back in Brisbane, Amber became the inaugural lecturer for aural studies at the Young Conservatorium, stepped in as assistant conductor for The Australian Voices, established the vocal sextet Formant, and directed the music for All Saints Anglican Church. Upon her return to the US, Amber has begun her doctoral studies at the Graduate Center of the City University of New York. She has returned to many of her musical endeavours prior to the pandemic, including work with medieval ensemble Concordian Dawn, concerts and services with the Choir of St. Luke in the Fields, and a permanent extra member of the Ekmeles new music vocal sextet.

www.amberevansmusic.com

Korean American clarinetist **Hae Sol (Amy) Hur** has enjoyed a varied career as a chamber, orchestra, and solo performer. Amy made her solo debut at Carnegie Hall, Weill Recital Hall on December 19, 2016 as an American Protege International Concerto Competition winner. Some of her notable competition accolades include winning the YoungArts award, Downbeat Music Award, Washington State Korean Music Association Youth Competition, Coeur d'Alene Symphony Young Artist Competition and MTNA Young Artist Competition. Recently she was nominated for the 2021 Yale School of Music Alumni Association Prize.

Amy has also made appearances at notable music festivals as a fellowship recipient including Marrowstone Summer Music Festival, Blackburn Napa Valley Music Festival, Norfolk Chamber Music Festival and Pacific Music Festival. She also regularly appeared with the New Haven Symphony Orchestra and as a substitute member of the New World Symphony and Chicago Civic Orchestra.

Amy holds a high school diploma from the Interlochen Arts Academy. She completed her Bachelor of Music degree and Performer's Certificate at the Eastman School of Music and pursued her Master of Music and Master of Musical Art Degree at the Yale School of Music. Her core clarinet mentors include Alexander Fiterstein, Emil Khudiyev, Kenneth Grant and David Shifrin. Amy is a first year Doctoral of Musical Arts student in the Graduate Center of the City University of New York studying under Pavel Vinnitsky.

Pianist **Nenad Ivović** began his musical studies at the age of 4. He graduated from the University of Arts (Belgrade, Serbia) in the studio of Professor Nevena Popović. Over the course of his career, Nenad has won prizes in over 15 international competitions, including IX International Competition "A Step Towards Mastery" in St. Petersburg, Russia where he performed with the St. Petersburg Philharmonic (First Prize), "Ariane Katcz" Piano Competition in Tel Aviv (Second Prize) and "Jacob Flier" Piano Competition in New York, USA (Third Prize).

After living in Belgrade, Nenad spent three years in Tel Aviv, Israel at the "Buchmann-Mehta School of Music," where he received his master's degree under the guidance of Professor Emanuel Krasovsky. His recital schedule has taken him to Belgium, Russia, Holland, France, Israel, Egypt, USA as well as his native Serbia. He has collaborated with such esteemed musicians as Andras Schiff, Emanuel Ax, Dmitry Bashkirov, Emerson Quartet, Augustin Hadelich, Alexander Toradze, Peter Serkin, and others. In May 2019, Nenad received a Master of Musical Arts degree at Yale University in the studio of Professor Boris Berman.

Currently, Nenad is pursuing a Doctor of Musical Arts degree at the CUNY Graduate Center in the studio of Professor Julian Martin.

Austin Lewellen's interests lie primarily in the creation of living music, through active collaboration with composers. He is most at home in small ensembles, recording studios, and opera pits, though his technique has a firm grounding in the orchestral tradition of the Common Practice Era. He takes these skills both as a basis of communal understanding and as a point of departure.

Lewellen's career has been multifaceted: he has served as Co-Director of Loop38, a sinfonietta devoted to contemporary music, and has held a Young Artist Fellowship with the famed institu-

tion Da Camera of Houston. He has performed in solo and collaborative capacities at the Spoleto Festival, the BANFF Centre, and WindSync's *Onstage/Offstage* Music Festival, among others.

In the past year, Lewellen has taken part in the world premiere of a new opera from Rhiannon Giddens and Michael Abels, performed the music of Dev Hynes at BAM and NYFW, and recorded the music of Tyondai Braxton, Julius Eastman, Patrick Harlin, Éliane Radigue, and Nicky Sohn for forthcoming releases on labels that include Nonesuch and Furious Artisans. At present, he splits his time between Brooklyn and Houston.

In the upcoming season, Lewellen looks forward to a commission from the Spoleto Festival USA, through which he will spend time getting to know a resident of Charleston, South Carolina, interviewing them and using their story to guide the creation of a new work of music.

Charlotte Mundy specializes in music that is new, daring and sublime. She has been called a "daredevil with an unbreakable spine" (*SF Classical Voice*), and her performances have been described as "an oasis of radiant beauty" (*NYTimes*) and "marvelously appealing" (*The Log*). Mundy was awarded the Jan DeGaetani prize for contemporary song performance from the 2019 Joy in Singing Competition, and has performed with the Resonant Bodies Festival, BAM New Wave Festival and New York Festival of Song. She has appeared as a soloist at the 92nd Street Y, Metropolitan Museum, Park Avenue Armory, and the Library of Congress and given critically acclaimed renditions of Schoenberg's *Pierrot Lunaire*, Boulez's *Le Marteau sans Maître*, Feldman's *Three Voices* and Messiaen's *Poèmes Pour Mi*.

Mundy "slays the thorniest material like it's nothing" (*WQXR*) with TAK ensemble at venues including Issue Project Room, Miller Theater and the Look and Listen festival; she sings stratospheric microtonal lines with Ekmeles vocal ensemble at venues including The Kitchen and Philadelphia's Rotunda.

Mundy was a host of WQXR's new music station, Q2music, from 2012–15 and currently co-hosts, co-edits and co-produces the TAK Editions Podcast. Her compositions have been featured on the Resonant Bodies Festival, Chance and Circumstance Festival, Periapsis Music and Dance festival, Higher Ground festival and Broad Statements. She has lectured on writing for voice and participated in readings, workshops, and performances of student compositions at institutions including Columbia University, Princeton, Yale, Stanford, Cornell, McGill, and Juilliard. Mundy studied at the Contemporary Performance Program at the Manhattan School of Music, and the Faculty of Music at the University of Toronto and is currently a doctoral fellow in Music Performance at the CUNY Graduate Center. She was born and raised in Toronto, Canada and resides in Brooklyn.

Award-winning cellist, **Sarah Song**, is quickly forging an exciting musical career as a chamber musician, soloist and educator across the United States and Mexico. Sarah is a founding member of the *Distortion Quartet*, an ensemble dedicated to changing the concertgoing experience with pre-concert talks. In 2019, the quartet won The Classical Tahoe International String Quartet Apprenticeship led by Laurie Hamilton and Joel Rezven of the Metropolitan Opera. As the quartet-in-residence, Sarah performed the string quartet works of Bartók and Beethoven throughout Incline Village. She was a member of The Classical Tahoe Orchestra performing with members of The Metropolitan Orchestra, LA Phil, Cleveland Orchestra and San Francisco Symphony concertizing with soloists like Itamar Zorman and Emmanuel Ceysson.

Sarah is the recipient of the Chamber Music Live Award for her musical leadership at Queens College (2021) and a semi-finalist in the 2020 Coltman Chamber Competition (Austin, TX). She won the 2021 Queens College Concerto Competition performing Schumann's Cello Concerto. She will next appear as a soloist with the New Amsterdam Symphony Orchestra on Elgar Cello Concerto in Spring 2023.

Alongside her performing career, Sarah is passionate about bringing affordable music education to students and has taught in El-Sistema programs around the US and Mexico. In New York City she is seen teaching at The Brooklyn Conservatory of Music and regularly workshops students' original works with The Little Orchestra Society.

Sarah holds degrees from Indiana University, The Eastman School of Music, and CUNY Queens College. She has appeared in masterclasses with teachers like Laurence Lesser, Lluís Claret, Paul Katz, Paul Watkins, Philippe Muller, and Astrid Schween. Her teachers include Brandon Vamos and David Ying.

A native Houstonian, Sarah is pursuing a Doctor of Musical Arts degree at The CUNY Graduate Center studying with Marcy Rosen. Her research interests include discovering unexplored works by Korean composers.

Originally from the Hudson Valley in upstate New York, cellist **Joseph Staten** has performed in numerous major music festivals around the world. At 14, Joseph was awarded his solo debut with the Hudson Valley Philharmonic, and has appeared in the Cape Cod Chamber Music Festival, the Society of the Four Arts in Palm Beach, the Emerald Coast Music Alliance, and the Festival de Musica Camerata in San Miguel de Allende, among others. His solo and chamber performances have been featured on The Violin Channel, WQXR, and many other platforms.

A passionate teacher, Joseph started a free, daily cello scale class in the beginning of the Covid pandemic. It is based off *The First Hour*, an acclaimed scale book Joseph edited and helped write with his former teacher, Amit Peled.

Joseph has attended The Heifetz International Music Institute, the Keshet Eilon International Mastercourse, the Lev Aaronson Memorial Cello Festival, and performs regularly with such ensembles as the Peabody Peled Cello Gang and the Mt. Vernon Virtuosi. An avid chamber musician, Joseph has collaborated with such artists as Guy Braunstein, Leon Fleisher, Sergei Ostrovsky, and Alon Goldstein. Joseph has played in masterclasses for Frans Helmer-son, Lynn Harrell, and Ralph Kirshbaum among others. He earned his Master of Music degree at the Juilliard School studying with Timothy Eddy, and his bachelor's degree and a performance diploma from the Peabody Institute with Amit Peled, to whom Joseph served as teaching assistant in technique class. Joseph is currently pursuing his Doctor of Musical Arts degree at the CUNY Graduate Center, studying with Marcy Rosen.

Described as “a performer of complex repertoire” (*Isle of Wight Arts League Creative Voice*), pianist **Joseph Vaz** has performed internationally as a soloist and chamber musician in the United States, Canada, Austria, and Italy. He has performed in venues from Carnegie Hall to the Arnold Schönberg Center in Vienna.

Born in Faro, Portugal, Joseph now lives in New York City and studies at the CUNY Graduate Center with the renowned pianist and pedagogue Julian Martin. He is a laureate of several na-

tional and international competitions since 2012, including the DePauw University Young Artist Piano Competition, the MTNA National Senior Piano Competition, the Edward Auer Piano Workshop Senior Piano Competition, the Jack and Lucille Wonnell Young Artist Concerto Competition, and the New Horizons Piano Competition.

Joseph frequently performs at international festivals, including recent appearances at the Internationale Sommerakademie in Reichenau, the Orford Music Academy, Bowdoin Music Festival, and the Chautauqua Piano Institute. Joseph has performed in masterclasses with artists including Byron Janis, Jerome Lowenthal, Jon Nakamatsu, John Perry, and Natalya Antonova. His orchestral debut came with the Cincinnati Pops Orchestra in 2015, and he has also performed as soloist with the Seven Hills Sinfonietta and other orchestral ensembles. He regularly presents solo and chamber recitals for his communities.

An active collaborative pianist, he has worked with all types of musicians in chamber music and in multiple orchestras for operas and concert programs. Joseph is a proponent of new music, working closely with several composers on pieces for world premieres. Interested in many genres of music-making, Joseph enjoys working in contemporary music ensembles, musical theatre, and popular music. Outside of music, Joseph holds a bachelor's degree in mathematics and a minor in French from Indiana University and enjoys reading 20th century classics.

Yoshi Weinberg (they/them) is a New York City based flutist, harpist, and composer. Lauded for their “sublime tone” and “creative interpretation and technical virtuosity” (*I Care If You Listen*), Yoshi is a dedicated performer of contemporary and experimental works. Yoshi has performed as a soloist across North American and Europe including Carnegie Hall, Merkin Hall, Roulette Intermedium, National Sawdust (NYC), the Fitzgerald Theater (St. Paul, MN), the Ordway Center (St. Paul, MN), Banff Centre for the Arts (Canada), Mahaiwe Theater (Great Barrington, MA), Orchestra Hall (Minneapolis, MN), Gesellschaftshaus (Magdeburg, Germany), Fondation des États-Unis (Paris, France), among many others. They currently are Artistic Director of InfraSound, and is founding member and flutist for Apply Triangle, InfraSound, and KnoxTrio. An active freelancer, Yoshi has performed with Ensemble Signal, Contemporaneous, the Da Capo Chamber Players, Zeitgeist, and many others. Additionally, Yoshi served as Artistic Director of the Minnesota new music ensemble RenegadeEnsemble for the 2017–18 season. As a composer, Yoshi’s compositions have been described as “a stunning compositional display of polyphony and texture” (ICIYL) and “transcendent, emotional, and intimate” (*Sparks and Wiry Cries*). Their works have been premiered by InfraSound, e(L)ement duo, the dream songs project, and RenegadeEnsemble, and have been featured on Minnesota Public Radio and at the American Harp Society Summer Institute. Yoshi is currently studying their D.M.A. in Flute Performance at CUNY Graduate Center, studying with Robert Dick. They received their M.M. in Contemporary Performance from Manhattan School of Music, and their B.M. in Performance from Saint Olaf College.

Born and raised in New York, Japanese American pianist **Mizuho Yoshimune** has won top prizes at competitions including the New York Piano Festival & Competition, Lillian Fuchs Chamber Music Competition, Rosalyn Tureck International Bach Competition, Bronx Arts Ensemble Young Artist Competition, and the New York Music Competition. She has performed at venues in the U.S. and abroad, including Carnegie Hall, Merkin Concert Hall, Steinway Hall, Sudler Hall at Yale University, Greenfield Hall, Field Hall at the Curtis Institute of Music, Maiori Town Hall in Italy, and Evens Hall in Israel.

Ms. Yoshimune has performed in festivals such as the Tel-Hai International Piano Master Classes in Israel, the International Keyboard Institute & Festival in New York City, and the Virtuoso & Bel Canto Festival and Amalfi Coast Music & Arts Festival in Italy. She has performed in numerous master classes including by Dmitri Bashkirov, Tatiana Zelikman, Alexander Kobrin, Emanuel Krasovsky, Alon Goldstein, Asaf Zohar, Matti Raekallio, Boris Berman, and Akiko Ebi. Ms. Yoshimune's performances have been broadcasted on *Roim Olam* in Israel and *News 12: The Bronx* in New York.

Ms. Yoshimune earned her B. A. in Economics from Yale University, where she also studied piano with Melvin Chen at the Yale School of Music. At Yale, she was the recipient of several scholarships, including the John Gaffney Scholarship for aspiring professional musicians, the Governor's Committee Scholarship, and was also a Yale Club of New York's Charles Guggenheimer Scholar. Ms. Yoshimune recently earned her master's degree from the Manhattan School of Music, where she studied with André-Michel Schub and was also the recipient of the Cirio Foundation Scholarship. Ms. Yoshimune is currently pursuing her D.M.A. in Piano Performance at the CUNY Graduate Center in New York City, where she is studying with Thomas Sauer.

SONG TEXTS

Ruhe, meine Seele

Poem by Karl Friedrich Henckell

Nicht ein Lüftchen
Regt sich leise,
Sanft entschlummert
Ruht der Hain;
Durch der Blätter
Dunkle Hülle
Stiehlt sich lichter
Sonnenschein.
Ruhe, ruhe,
Meine Seele,
Deine Stürme
Gingen wild,
Hast getobt und
Hast gezittert,
Wie die Brandung,
Wenn sie schwillt.
Diese Zeiten
Sind gewaltig,
Bringen Herz
Und Hirn in Not –
Ruhe, ruhe,
Meine Seele,
Und vergiß,
Was dich bedroht!

Rest, My Soul

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Not a breeze
is stirring lightly,
the wood lies
slumbering gently;
through the dark
cover of leaves
steals bright
sunshine.
Rest, rest,
my soul,
your storms
have gone wild,
have raged
and trembled
like the surf
when it breaks.
These times
are powerful,
bringing torment
to heart and mind –
rest, rest,
my soul,
and forget
what is threatening you!

Cäcilie

Poem by Heinrich Hart

Wenn du es wüßtest,
Was träumen heißt von brennenden Küssen,
Von Wandern und Ruhen mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüßtest,
Du neigtest dein Herz!

Wenn du es wüßtest,
Was bangen heißt in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüßtest,
Du kämst zu mir.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhen,
Wenn du es wüßtest,
Du lebstest mit mir!

Wenn du es wüßtest,
Was leben heißt, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhen,
Wenn du es wüßtest,
Du lebstest mit mir!

Heimliche Aufforderung

Text based on poetry by John Henry Mackay

Auf, hebe die funkelnde Schale empor zum Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du...

Und still gleich mir betrachte um uns das Heer
Der trunknen Schwätzer – verachte sie nicht zu sehr.
Nein, hebe die blinkende Schale, gefüllt mit Wein,
Und laß beim lärmenden Mahle sie glücklich sein.

Cecily

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If you only knew
what it's like to dream of burning kisses,
of wandering and resting with one's beloved,
eye turned to eye,
and cuddling and chatting -
if you only knew,
you would incline your heart to me!

If you only knew
what it's like to feel dread on lonely nights,
surrounded by a raging storm, while no one comforts
with a mild voice your struggle-weary soul -
if you only knew,
you would come to me.

If you only knew
what it's like to live, surrounded by God's
world-creating breath,
to float up, carried by the light,
to blessed heights,
if you only knew,
then you would live with me!

If you only knew
what it's like to live, surrounded by God's
world-creating breath,
to float up, carried by the light,
to blessed heights,
if you only knew,
then you would live with me!

Secret Invitation

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Up, raise the sparkling cup to your lips,
And drink your heart's fill at the joyous feast.
And when you raise it, so wink secretly at me,
Then I'll smile and drink quietly, as you...

And quietly as I, look around at the crowd
Of drunken revelers – don't think too ill of them.
No, lift the twinkling cup, filled with wine,
And let them be happy at the noisy meal.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen festfreudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten nach altem Brauch,

Und will an die Brust dir sinken, eh du's erhofft,
Und deine Küsse trinken, wie ehemals oft,
Und flechten in deine Haare der Rose Pracht.
O komme, du wunderbare, ersehnte Nacht!

Morgen!

Text based on poetry by John Henry Mackay

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonne-athmenden Erde . . .

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen.

But when you've savored the meal, your thirst quenched,
Then quit the loud gathering's joyful fest,
And wander out into the garden, to the rosebush,
There shall I await you, as often of old.

And ere you know it shall I sink upon your breast,
And drink your kisses, as so often before,
And twine the rose's splendour into your hair.
Oh, come, you wondrous, longed-for night!

Tomorrow!

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And tomorrow the sun will shine again,
and on the path I will take,
it will unite us again, we happy ones,
upon this sun-breathing earth...

And to the shore, the wide shore with blue waves,
we will descend quietly and slowly,
we will look mutely into each other's eyes
and the silence of happiness will settle upon us.