

# MAHLER II



Robert Olson, Music Director

January 14 & 15, 1989  
Imig Music Building  
University of Colorado  
Boulder, Colorado

## *Colorado MahlerFest II*

Mahler was the first composer to shatter the Victorian intellectual tradition of bland rationality and blind optimism. His vision of the world, so clearly mirrored in his works, reflected the problems of life, of love, of achievement and failure, of happiness and fame from the viewpoint of death. Predictably, Victorian audiences were utterly perplexed by both the emotional honesty and emotional complexity of this approach. However, today's generation of listeners finds itself increasingly in accord with a composer who does not spare them the trouble of stretching their emotional range. The American critic David Hall eloquently summarized the whole history of public reaction to Mahler: "For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine . . . Today, what were once Mahler's private anxieties and aspirations . . . now find an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of over-developed technology and under-developed humanity . . . have posed the hard-core questions of faith in human destiny that Mahler, as a solitary individual, tried to answer. Now that his problems have, in a sense, become common to all of us, his music has begun to find a home throughout the world."

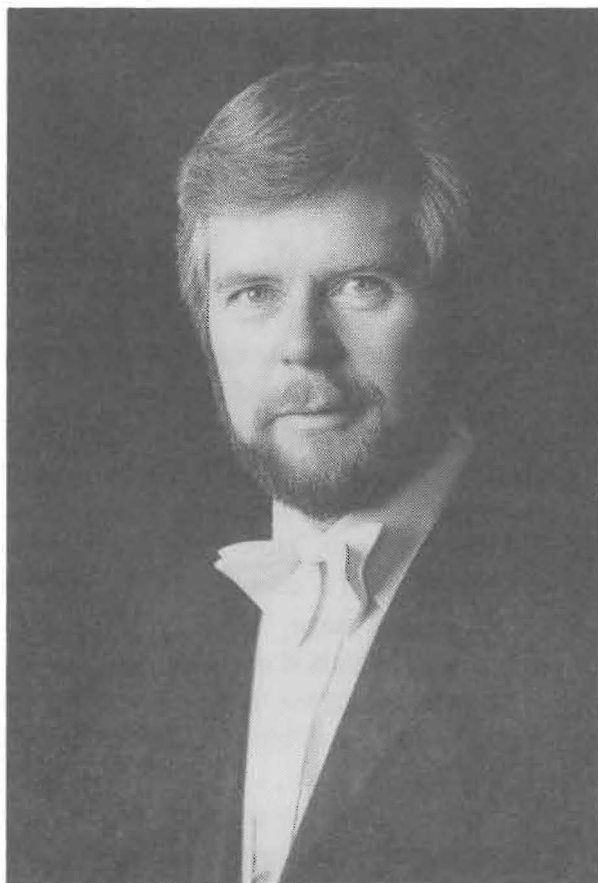
His music may reach contemporary ears, but contemporary budgets do not promote frequent performances of the great symphonies of Mahler, other than the popular *First* and *Fourth* symphonies. Complete works for hundred-piece orchestras and choirs, lasting nearly two hours and demanding extraordinary performance skills still only find periodic inclusion in orchestra seasons, and then only with major, professional orchestras.

Thus came the idea to create a Festival dedicated to the performance and study of the entire repertoire of Mahler, a Festival where one can program "Songs of a Wayfarer" and the *First Symphony* on the same concert *because* of their similarities. A Festival in which dedicated amateur and professional musicians gather from different orchestras around the state to perform what are generally considered the greatest symphonic creations in the repertoire. A Festival which attracts a timpanist to come from New Jersey, or a soprano to travel from Chicago. "A Symphony is like the world. It must embrace everything," Mahler once declared. For two days each year, the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!



## Robert Olson

### Music Director and Conductor



MahlerFest creator and condutor Robert Olson brings a tremendous breadth of training and experience to the five podiums he now commands. His first conducting post was a joint appointment as conductor of orchestras and opera at Nebraska Wesleyan University (Lincoln) and Assistant Conductor of the Omaha Symphony, a post he held from 1970-1973. After placing in the "Top Ten Young American Conductors" of the Georg Solti Conducting Competition in 1972, he won a competiton in San Francisco to receive the coveted Fulbright Award in 1973 to study with the noted conductor/teacher, Hans Swarovsky in Mahler's "home" city of Vienna. While in Vienna, he was invited to conduct an American chamber orchestra touring Romania, Hungary, Austria, and to make a film on contemporary American avant garde music. The Vienna experience afforded him the opportunity to study with such renown conductors as Zubin Mehta, Leonard Bernstein, and Lorin Maazel. Olson was selected in both 1987 and 1988 to be one of four American conductors to work with Andre Previn and Herbert Blomstedt, respectively.

In 1974 he joined the faculty of the University of Colorado, where he has directed the prestigious opera program for over a decade, and this year is Director of Orchestras as well. Olson is also enjoying his sixth season as Music Director and Conductor of the Longmont Symphony which has flourished

under his leadership. The orchestra has tripled its operating budget, enlarged its season, and has elicited critical acclaim from Front Range critics. Since 1979, Olson has conducted the Colorado Gilbert & Sullivan Festival, but will inaugurate a new Festival this coming summer with a professional chamber orchestra called "Boulder Baroque."

He has guest conducted numerous orchestras including the Cleveland Orchestra, Nebraska Chamber Orchestra, Arvada Chamber Orchestra, Arapahoe Chamber Orchestra, and in late January, the Springfield (Missouri) Symphony Orchestra. Other conducting posts include Rocky Ridge Music Center (12 years) and Boulder Civic Opera. His first recording will be released in 1989 on CRS records.

Olson is also an acclaimed bassoonist, having toured Japan, Europe three times, and throughout half the United States. He has been invited to perform at the 1989 Vienna International Music Festival in May.

His long time love affair with the music of Mahler is coming to fruition, as he will be conducting the *First Symphony* with the Springfield Symphony Orchestra January 29, 1989, the *Second Symphony* with the Colorado MahlerFest January 15, 1989, and the *Fourth Symphony* with the Longmont Symphony April 8, 1989.

**Colorado MahlerFest II**  
**Robert Olson, Music Director and Conductor**

January 14 & 15, 1989

Imig Music Building

Dedicated to the performance and study of the entire Mahler repertoire

**Schedule of Events**

**Saturday, January 14, 1989**

6:00 p.m.	Opening Reception	Conference Room
6:30 p.m.	Opening Remarks: Music Director Robert Olson	C199
6:45 p.m.	Lecture: "The <i>Resurrection Symphony</i> in America" by Karl Kroeger	C199
7:15 p.m.	Lecture: "MahlerFest II: the Music" by Steven Bruns	C199
8:00 p.m.	Chamber Concert	Music Hall
Theresa Brancaccio, <i>soprano</i> Marcia Ragonetti, <i>mezzo-soprano</i> Robert Spillman, <i>pianist</i> MahlerFest Chamber Orchestra, conducted by Robert Olson		

**Sunday, January 15, 1989**

1:30 p.m.	Free showing of the Ken Russell Film <i>Mahler</i>	C199
4:00 p.m.	Discussion and Critique of the Film by Wes Blomster	C199
5:00 p.m.	Concert: <i>Symphony #2, "The Resurrection"</i>	Music Hall
The MahlerFest Orchestra, Robert Olson, <i>conductor</i> MahlerFest Chorale, Thomas Edward Morgan, <i>director</i> Theresa Brancaccio, <i>soprano</i> Marcia Ragonetti, <i>mezzo-soprano</i>		

Admission to the entire Festival is \$7.00, or \$5.00 per concert. Admission to the lectures and film is free.

## Colorado MahlerFest II

Saturday, January 14, 1989

8:00 p.m.

Music Hall

### *Program*

Selections from *Leider und Gesänge auf der Jugendzeit* and *Des Knaben Wunderhorn*

Wo die schönen Trompete blasen (*Wunderhorn*, Vol. II, 1898)

Das irdische Leben (*Wunderhorn*, Vol. I, 1892-93)

Starke Einbildungskraft (*Lieder*, Vol. II, 1893)

Des Antonius von Padua Fischpredigt (*Wunderhorn*, Vol II, 1893)

Wer hat dies Liedlein erdacht (*Wunderhorn*, Vol. I, 1892)

Theresa Brancaccio, *soprano*

Robert Spillman, *piano*

Songs to Poems by Rückert

composed 1901-1904

*Ich Atmet' einen Lindenduft*

*Liebst du um Schönheit*

*Blicke mir nicht in die Lieder*

*Ich bin der Welt abhanden gekommen*

*Um Mitternacht*

Marcia Ragonetti, *mezzo-soprano*

Robert Spillman, *piano*

### *intermission*

*Suite from BWV 1067 and BWV 1068*

J.S. Bach/Mahler

(arranged and published 1910)

Overture

Rondo and Badinerie

Air

Gavotte I & II

MahlerFest Chamber Orchestra

Robert Olson, *conductor*

# Colorado MahlerFest II

Sunday, January 15, 1989

5:00 p.m.

Music Hall

## *Program*

### **Colorado MahlerFest Orchestra**

Robert Olson, *conductor*

Theresa Brancaccio, *soprano*

Marcia Ragonetti, *mezzo-soprano*

### **Colorado MahlerFest Chorale**

Thomas Edward Morgan, *music director*

Ars Nova Chamber Singers, Thomas Edward Morgan, *music director*

Colorado Mormon Chorale, David Hardin, *music director*

## *Symphony #2 in c minor, "Resurrection"*

Allegro Maestoso

Andante moderato

In ruhig fliessender Bewegung

"Urlicht." Sehr feierlich, aber schlicht

Im tempo des scherzos. Wild herausfahrend

There will be an intermission after the second movement.





**Theresa Brancaccio, soprano**

Theresa Brancaccio's blossoming career encompasses opera, oratorio, song recital and operetta. She "combined beauty, the right amount of naivete and a ravishing voice..." said Patricia Birkenstock, the Wheaton Daily Journal of her Mimi for DuPage Opera Theater's *La Boheme*. Other roles she has portrayed include Adina in *Elixir of Love*, Zerlina in *Don Giovanni*, Susanna in *The Marriage of Figaro* and Yum Yum in *The Mikado*.

Miss Brancaccio has sung with Opera Theater of St. Louis, Ohio's Blossom Festival, and Chicago's Music of the Baroque. She has also been featured in concert with the Elgin Symphony, New Oratorio Singers, Nebraska Choral Arts Society, New Philharmonic, and North Shore Choral Society. Chicago audiences have heard Miss Brancaccio at Orchestra Hall with the Apollo Chorus in Menelssohn's *Elijah* and Bach's *Mass in B minor*. She will return to Colorado April, 1990 to sing Richard Strauss' *Four Last Songs* with the Longmont Symphony.

At Northwestern University, where Miss Brancaccio received both Bachelor of Music and Master of Music degrees, she was invited to return twice for the Bösendorfer Series, on which she performed Schumann's *Frauenliebe und leben* and Brahms' *Liebeslieder Waltzes*. Other chamber music engagements include lieder recitals for the Music in the Mountains guest artist series in Estes Park, and a live broadcast of Schumann's

*Spanische Liebeslieder* for Chicago's WFMT radio.

Miss Brancaccio has received first place awards from the Bel Canto Foundation, Louis Sudler Oratorio Competition, Italian Cultural Center, Crescendo Club and Northwestern University Honor's Competition. You can hear her as a featured soloist on a recently released recording of *The Music of Max Janowski*, by the renowned composer of Jewish music.



**Marcia Ragonetti, mezzo-soprano**

Ms. Ragonetti, whose repertoire spans a wide range of opera, oratorio and popular music, has been associated with Opera Colorado since its inception in 1982, appearing two consecutive seasons as the Mother in *Amahl and the Night Visitors*, Inez in *Il Trovatore* and Ciesca in *Gianni Schicchi*. In Opera Colorado's 1989 production of Verdi's *Falstaff*, she will be featured as Meg Page.

Her extensive performances throughout the Rocky Mountain region include guest appearances with the Denver Symphony Orchestra, the Academy in the Wilderness, Greeley Philharmonic and Longmont Symphony in such major works as Bach's *The Passion According to St. Matthew*, Verdi's *Requiem*, Monteverdi's *Orfeo* and Handel's *Messiah*. A frequent soloist with the Denver Chamber Orchestra, she recently performed Mozart's *Great Mass in C minor* and has also been heard in Bach's

solo Cantata for Alto No. 170, the Mozart *Requiem* and *Amahl*, all with Jo Ann Falletta conducting.

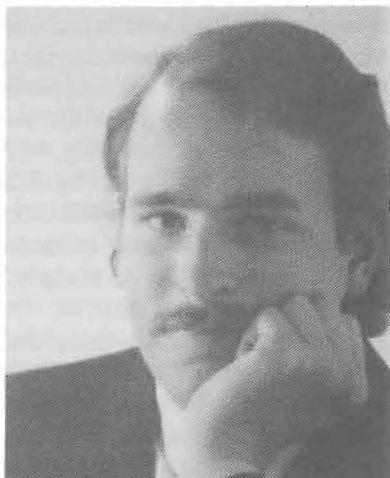
A Phi Beta Kappa graduate of Cornell University, Ms. Ragonetti has been a Rocky Mountain regional finalist in the National Federation of Music Club's Young Artist Competition and a winner in the Denver Lyric Opera Guild's Competition for Colorado Singers. An active recitalist, she is co-founder of the Vocal Arts Ensemble of Denver, member of Industrial Strength, a musical quintet specializing in corporate trade shows, and alto soloist at Church of the Good Shepherd.



**Robert Spillman, piano**

Mr. Spillman came to the University of Colorado in 1987 as Chairman of the Keyboard department, having come from thirteen years on the faculty of the Eastman School of Music. He has toured extensively as a soloist and accompanist with Rita Streich, Barry McDaniel, Donald Grobe, James Galway, and Jan DeGaetani, and most recently completed an extensive tour of China. Mr. Spillman has also made appearances with the BBC, Swiss Radio, RIAF and numerous radio organizations in West Germany. He has recorded as soloist and accompanist on Desmar, Golden Crest, Musical Heritage and Vox labels. During the summers, Spillman is co-director of the Opera Center at the Aspen Music Festival.





**Thomas Edward Morgan, conductor**

Founding Music Director of the Ars Nova Chamber Singers, Thomas Edward Morgan received his Bachelor of Arts degree in Music from Macalester College in St. Paul, Minnesota and the Master of Music degree in composition from the University of Colorado. He currently serves as music director of St. John's Episcopal Church in Boulder. Mr. Morgan has studied conducting with Dale Warland, Helmut Rilling, Giora Bernstein, and has taken master classes with Eric Ericson. For the preparation of the chorus for the Boulder Bach Festival's performance of the *B Minor Mass*, Morgan worked closely with Margaret Hillis, conductor of the Chicago Symphony Orchestra Chorus. As a composer, he has received the prestigious BMI award (1987) for his composition *Psalm 88* for orchestra and mixed chorus. His 1984 choral work *Four Poems of e.e. cummings* was presented in May of 1986 on the opening program of the eighth Internacional Musica Nueva festival in Mexico City.

#### **The MahlerFest Chorale**

The MahlerFest Chorale is really the merging of two of the Front Range's premiere choral ensembles, the **Ars Nova Chamber Singers**, directed by Thomas Edward Morgan, and **The Colorado Mormon Chorale**, directed by David Hardin.

Organized in 1985, the **Ars Nova Chamber Singers** has since become recognized as one of the finest choral organizations in the region. The ensemble is noted for its innovative programming, ranging from the U. S. premiere of the complete cycle of Carlo Gesualdo's *Responses for Holy Week* to an extensive repertoire of 20th century works. In 1987 the ensemble appeared in both the Boulder Bach Festival's production of Bach's *Mass in B Minor* and three performances of the Colorado Music Festival, including an acclaimed production of Mozart's *Requiem*. Ars Nova performs regularly in Denver and Boulder emphasizing, as the name implies, music of the 20th century.

#### **The Colorado Mormon Chorale**

was founded in 1983, and is one of a handful of such "Mormon" choral groups in the world. Among its noteworthy credits during the past year, the Choral sang for the 1988 U.S. Congressional Awards for Youth ceremonies at the State Capitol, and produced its third recording entitled "Away in a Manger." Operating primarily throughout the Front Range area, the Chorale has been invited to perform in a Memorial Day concert at the Mount Rushmore National Memorial in South Dakota.

Conductor **David Hardin** is a graduate of the University of Maryland and the Johns Hopkins University, and has served as a Baptist Minister of Music, directed the Greenbelt (Maryland) Chorale Arts Society, the Mormon Choir of Washington D.C., and served the Church of Jesus Christ of Latter-day Saints as Music Chairman and Choir Director. Annually, he conducts in the National Choral Council's "Messiah Sing-In" at Boettcher Hall in Denver.

#### **Wes Blomster**

Mr. Blomster is professor of German at the University of Colorado and classical music critic for the Boulder Daily Camera. His long love affair with music, coupled with extensive research grants in Europe from Fulbright and IREX have made Blomster's opinions and writings on music much sought after throughout the region; he has been invited to speak at such events as the Colorado Music Festival, American Symphony Orchestra League, and the inaugural year of the Colorado MahlerFest.

#### **Steven Bruns**

Mr. Bruns is an Assistant Professor of Music at the University of Colorado, heading the music theory program. He holds BME *magna cum laude* from Northern State College and his MM and PhD in music theory from the University of Wisconsin, Madison, where he also minored in computer science and psychology. A long time admirer of the music of Mahler, he contributed valuable insights into the Tenth Symphony of Mahler for his PhD dissertation. This is Dr. Bruns' second appearance for the MahlerFest.

#### **Karl Kroeger**

Mr. Kroeger is a musicologist specializing in the history of music in America. He is the music librarian at the University of Colorado in Boulder, and an active, published composer.



## Selections from *Lieder und Gesänge auf der Jugendzeit* and *Des Knaben Wunderhorn*

More than a hundred and fifty years before it became popular to collect folk songs, Clemens Brentano and Achim von Arnim published in three volumes between 1805 and 1809 *Des Knaben Wunderhorn*. Using as source material old manuscripts and the people themselves - shepherds, peasants, soldiers - the two gathered together hundreds of songs, poems, and sayings, some of which had been handed from generation to generation for centuries. The *Wunderhorn* anthology attained widespread popularity, especially in the poetry that appealed so greatly to the songwriters of the nineteenth century.

Mahler was extremely attracted to these songs. Bruno Walter has suggested that in the *Wunderhorn*, Mahler found "everything that agitated his soul, and found it presented in the same manner in which he felt it; nature, piety, yearning, love, farewell, night, death, ghostly doings, soldiers' tales, youthful spirits, nursery jokes, crisp humor - they all lived in him as in the poems." Mahler's preoccupation with death gave rise to *Wo die schönen Trompeten blasen* ("Where the Fine Trumpets Sound"), which, with its macabre opening evoking memories of a deserted battleground, achieves its effect with utmost economy of means. *Das irdische Leben* ("Life on Earth") presents an almost Schubertian intensity as the dialogue between mother and child unfolds. *Des Antonius von Padua Fischpredigt* ("St. Anthony of Padua Preaches to the Fish"), which was used as the thematic material in the scherzo of the Second Symphony, tells of the hapless saint who, finding his pews empty, goes to the river to preach to the fishes instead. They listen attentively, but return to their vices upon the conclusion of the sermon. *Wer hat dies Liedlein erdacht* ("Who Made Up These Songs?") is a playful and charming song revealing the innermost simplicity of both Mahler and *Des Knaben Wunderhorn*.

*Starke Einbildungskraft* is extracted from Mahler's first attempt at a song cycle, *Lieder und Gesänge auf der Jugendzeit*, a work of three volumes which spans almost an entire decade in his compositional chronology. It was written only for piano and voice, unlike the other cycles, which have orchestral versions as well. Its blatant humor gives us the "youthful spirits" Mahler also sought in his earlier songs.

Robert Olson

## Rückert Songs

The five Rückert songs do not form a connected cycle and show nothing of the folk influence that Mahler had absorbed from his childhood in a small Moravian town and had sublimated in his earlier songs. Their lyricism and grace inhabit a totally different world from the desperate storm and stress of the symphonies of this period. They contain no autobiographical elements, apart from *Liebst du um Schönheit* - his only love song - dedicated to his wife Alma, though the introspective *Ich bin der Welt abhanden gekommen*, which turns its back on the world and longs for a private world of art and love, well expresses the innermost feelings of the overworked director of the Vienna Imperial Opera.

Lionel Salter

## Suite from BWV 1067 & 1068

"The master of polyphony, and of polyphony alone, is Bach," commented Mahler in 1898. Mahler's admiration for Bach was certainly wide and deep, and as Mahler grew older, came to mean more and more to him. Sources tell us that "you always find him busy with the Bach Collected Edition when you go to his room," and according to Alma Mahler, the only music that he had on his shelves was Bach. But what would possess Mahler, in the closing days of his life, to "re-arrange" a work by a composer

whose works were still of more interest to students of composition rather than general audiences? For one, we have to remember that Bach's orchestral works in Mahler's day were by no means the staple diet of concert programs, and were certainly not the familiar pieces that they are for us today. More importantly, the *Suite*, the last published work by Mahler, probably served as a "musical offering" to the composer whose influence on Mahler is undeniable, particularly from the Fourth Symphony on.

The first two movements of the *Suite* are taken from BWV 1067 in B minor, while the final two dances are from BWV 1068 in D major, thus preserving a unifying tonal relationship. It is unrealistic to look for revelations of Bach in Mahler's *Suite*; it is rather what the *Suite* tells us about Mahler that must be our interest. Mahler was one of history's most articulate orchestrators; no other composer ever took the pains of careful scoring to his heights, and his scores are littered with specific instructions to the conductor regarding interpretation of musical symbols. What we discover placing Bach's manuscript side by side with Mahler's is the latter's manic detail of articulation imposed upon Bach. Bach's "clean" notation of quarter, half, and eighth notes becomes decorated with slurs, dots, dynamic changes and even rhythmic changes. Mahler's realization of the continuo also was not one of a purely supportive or decorative role, but rather develops into a substantial keyboard part with a forceful, independent life of its own.

One may question the notational fuss and the imposition of so vivid an interpretative personality on the shape of the music, but one cannot help but admire the practical and public means of declaring his devotion to Bach. And it is particularly curious to think of him working at his continuo realization and preparing the *Suite* for publication while at the same time working on the Tenth Symphony and at revisions of the Ninth and *Das Lied*, which were already completed but never reached publication.

Robert Olson



## Symphony No. 2 in C Minor "Resurrection"

"One score lies always on my piano -- that of Mahler's Second Symphony, and I never cease to learn from it." - Richard Strauss

Of all Mahler's symphonies, it is the Second which presents us with the most eccentric chronological history. The imposing first movement was completed in its first orchestral draft less than six months after the completion of the First Symphony, in September of 1888. Not until the summer of 1893, a four year interlude, were the second, third, and fourth movements composed. Yet, it was not until the very end of 1894 that Mahler managed to bring the work to completion.

Throughout his career, Mahler led a double life, dividing his energies between conducting and composing. Conducting occupied him during the winter, but during the summer months he was usually free for creative work. He began his Second Symphony while he was working at the Hamburg Opera House, where, in 1891, he struck up a close friendship with the great conductor Hans von Bülow. Though neither man could know it at the time, von Bülow was ultimately to be responsible for providing Mahler with the inspiration for the finale of his Second Symphony.

Around the time he finished his First Symphony, in 1888, Mahler had become attracted to *Des Knaben Wunderhorn* ("The Youth's Magic Horn"), a large collection of old German folk poetry that had been published in 1805 and 1808. *Des Knaben Wunderhorn* was to exert a powerful influence on his music for the next fifteen years. He used several of the songs as a basis of instrumental and vocal movements in his Second, Third, and Fourth Symphonies. In the case of the Second Symphony, the third movement - the Scherzo - is an instrumental reworking of his *Wunderhorn* song *Des Antonius von Padua Fischpredigt* ("St. Anthony of Padua's Sermon to the Fish"). The fourth movement is a setting for alto voice and orchestra of *Urlicht* ("Primeval Light") from the same collection.

Upon completion of the first movement, Mahler immediately found himself in difficulty, for it is a Funeral Rite

(after all, one should never begin "at the end!" - what can possibly follow it?), and in Mahler's words, "it is the Hero of my First Symphony whom I bear to the grave. Immediately arise the great questions: Why have you lived? Why have you suffered? Has it all been a huge, frightful joke?" All the turmoil of life and death is immediately set forth in the opening of the first movement, as the violins tremolo *fortissimo* while the lower strings anxiously cry out in anguish. The movement is dominated by two of the most consistently used musical moods employed by Mahler: the slow funeral march and military music. What could possibly follow a movement so full of turmoil, death, and struggle? The movement alone is longer than most classical period symphonies! Indeed, anxious that the length and stress of the first movement might overwhelm audiences, Mahler instructs the conductor to pause at least five minutes before the beginning of the second movement.

The first solution was to offer two orchestral movements of almost *intermezzi* character: the Andante (composed in one week in 1893!) which is a light, graceful movement the composer declared to be a nostalgic backward glance at life's brighter moments, and the third movement, a flowing, dance-like scherzo, punctuated with demonic outcries and grotesque interruptions in which, according to Mahler, "the spirit of negation" has taken hold.

In the fourth movement, *Urlicht*, the symphony widens its spiritual stance. No longer is it concerned merely with one individual life but with the total human condition. In transfigured tranquility, the soaring melody sung by the alto voice speaks of the passionate quest and the faith of the God-seeker.

Mahler's major difficulty with the Second Symphony lie in how to end it! It was a problem that took almost six years to solve. He wanted it to be for chorus and orchestra, but was unable to find the appropriate text to follow the imposing

first four movements. Then, in February of 1894, his friend von Bülow died. At the funeral service in Hamburg, the church choir sang a setting of *Aufersteh'n* ("Resurrection") by the German poet Friedrich Klopstock (1724-1803). Here was exactly what Mahler had been looking for! By adding some words of his own to Klopstock's, he was able to assemble the text he needed for the finale of this great symphony, "...a colossal fresco of the Day of Judgement," as Mahler described it.

"It starts with the cry of the dying, and now comes the solution of the terrible problem of life, at first as faith and church shaped it in the beyond. A trembling moves over the earth. Listen to the roll of the drums and your hair will stand on end! The Great Summons sounds. The graves open and all creatures emerge from the soil, shrieking and chattering teeth. Now they all come a-marching; beggars and wealthy men, common men and kings, the church militant, the popes. With all of them the same dread, shouting and quivering with fear, because none is just before God. Between it again and again - as if from the other world - from beyond - the Great Summons. Finally, after all had cried out in the worst turmoil, only the long-lasting voice of the death-bird from the last grave. It also becomes silent at last."

This apocalyptic vision is musically projected by a stunning orchestral display that employs such dramatic devices as backstage fanfares and instruments played in registers beyond their normal range. The prevailing mood is indeed, one of chaos, despair, and inexpressible anguish. Yet, as nearly always in Mahler, at the moment of deepest abjection, a mystic transformation takes place. In the final hymnlike melody of grandeur, the organ and deep bells augmenting the soprano and alto soloists, chorus, and orchestra in a veritable sunburst of sonority, the music strides up, reaching for the heavens in a sublime vision of the eventual salvation of mankind.

Robert Olson



# Colorado MahlerFest Orchestra

Robert Olson, *Music Director and Conductor*

## Violin

Dan Grove, *concertmaster*  
Annamaria Karacsony,  
*concertmaster, chamber orchestra*  
Paul Warren, *principal Second*  
Anthony Armoré  
Arlette Aslanian  
Mary Bellone  
Jessie Brundage  
Martha Dicks  
Ruth Duerr  
Kim Elmore  
Emily Fenwick  
Lisa Fisher  
Deborah Fuller  
Ruth Galloway  
Mark Gunderman  
Susan Hall  
Leslia Korytko  
Adwyn Lim  
Kathryn Marget  
Nola Melcher  
Shaw Mathews  
Barbara Merrill  
Micki Morris  
Gyongyver Petheo  
Kathy Rinehart  
Rebecca Ruttenberg  
Cyndy Sliker  
Dean Smith  
Elaine Taylor

## Viola

Juliet Berzenyi, *principal*  
Christine Arden  
Merry Dooley  
Daniel Flick  
Eve Geltman  
Campbell Harrison  
Mary Harrison  
Denise Horton  
Eileen Saiki  
Cindy Story

## Cello

Barth Story, *principal*  
Ludina Delbruck Sallam  
Steve Buckley  
Nada Fisher  
Kevin Johnson  
Gregory Marget  
Margaret Noble  
Dina Sassone  
Jim Warwick

## Bass

Dale Day, *principal*  
Kathy Stabolepsy,  
*principal, chamber orchestra*  
David Crowe  
Mike Fitzmaurice  
Andrea Hennessy  
Andy Martin  
Jennifer Motycka  
Glenn Sherwood

## Harp

Linda Nash

## Flute/piccolo

Jeffrey Slauch, *principal*  
Carol Humphrey  
Kati Kaupas  
Sarah Tomasek

## Oboe/English Horn

Lisa Iottini-Wagner, *principal*  
Jack Bartow  
Jennifer Longstaff  
Sandy Ludwick

## Clarinet

Mary Jungerman, *principal*  
Marianne Canuel  
Tom Hess  
Bob Qualls  
Beverly Siebert

## Bassoon/contrabassoon

Susan Davis, *principal*  
Gabe Hanselman  
Matt Harvell  
Bruce Orr

## Horn

Gillian Bailey, *principal*  
Terrel Baker  
Betsy Collins  
Ed Collins  
Jim Emerson  
John Limon  
Dain Shuler  
Dan Sniffen

## Trumpet

Marc Fulgham, *principal*  
David Fulker,  
*principal, chamber orchestra*  
Kevin Bollinger  
Leonard Fahrni  
Greg Harring  
Bobby Klein

## Trombone

Bill Stanley, *principal*  
Gary Dicks  
Mike Roper  
Rick Starnes

## Tuba

Tom Stein

## Timpani

Allan Yost  
Dana Axelson

## Percussion

John Burgardt  
Joe Diamo  
Bill Ferguson  
Todd Moore

## Organ

R. Anthony Lee

## Harpsichord

Rick Thomas

## Colorado MahlerFest Chorale

Members of the Ars Nova Chamber Singers and the Colorado Mormon Chorale

Soprano	Alto	Tenor	Bass
Susan Avery	Marilyn Baird	Barry Anderson	Terry Andersen
Kristie Bemen	Janet Bischoff	Gregory Bement	Ramon Baird
Jennifer Brown	Laura Butler	Scott Besselievre	Jeffrey Clark
Jan Danielson	Lilly Cawood	Ron Gale	J.C. Cook
Cheryl Dodd	Lois Collins	Ken Haynie	Brant Foote
Janet Klemperer	Yvonne Dallas	Tom Morgan	Roger Gallup
Sherida Layton	Nisargo Eck	David Nesbitt	Skip Hamilton
Vanda Lewis	Amy French	David Northrup	David Hardin
Yolanda McAllister	Vera Gale	Scott Pexton	Jeff Harris
Brenda Perkes	Janet Harman	Martin Price	Philip Judge
Carol Rasmussen	Lisa Harston	Robert Reeder	Chip McCarthy
Kathy Sankey	Jan Logan	Randall Reese	Larry Matarrese
Christine Searle	Maggie MacKenzie	Jack Rook	Charley Noecker
Kathleen Sears	Melinda Mattingly	Tony Sanders	Richard Pexton
Marjorie Tweeddale	Cindy Messer	Chuck Smythe	Wendell Toman
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Co-hosted by the University of Colorado College of Music, Dr. Robert Fink, Dean, and the Colorado MahlerFest.

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## *MahlerFest III*

January 13 & 14, 1990

Assembling the forces for the Festival each year is a "Mahlerian" labor of love. If you would like to learn more about the Festival and how you might help, or simply be put on our mailing list so you can follow the progression through Mahler's works, fill out the section below and either drop it off at the table after the concert or mail it to: ROBERT OLSON, 1281 LINDEN DRIVE, BOULDER, COLORADO, 80304.

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M A H L E R   I I

SATURDAY

6:00 Opening reception Conference Room

6:30 Opening remarks, by Robert Olson C199

6:45 Lecture: "Mahler II in America" C199  
by Karl Kroeger

7:15 Lecture: "Mahler II, the Music" C199  
by Steve Bruns

8:00 Concert Music Hall

Songs from "Des Knaben Wunderhorn"  
Theresea Brancaccio, soprano  
Robert Spillman, piano

Ruckert Songs  
Marcia Ragone tti, mezzo-soprano  
Robert Spillman, piano

Orchestral Suite arranged by Mahler from  
Bach's BWV 1067 and BWV 1068

SUNDAY

1:30 film, Ken Russell's "Mahler" C199

4:00 Critique on the film by Wes Blomster C199

5:00 Concert: Symphony #2 "The Resurrection"

Cost: \$7.00 for the entire Festival, or \$5.00 per concert. Lectures  
are free.

Tickets are available at Swalleys, or at the door (but are going fast).

For more information, call 449-0771

443-8404



## WO DIE SCHÖNEN TROMPETEN BLASEN

*Wer ist denn draussen und wer klopft an  
Der mich so leise, so leise wecken kann?  
Das ist der Herzzallerliebste dein,  
Steh' auf und lass mich zu dir ein!  
Was soll ich hier nun länger steh'n?  
Ich seh' di Morgenröth' aufgeb'n,  
Die Morgenröth', zwei belle Stern'.  
Bei meinem Schatz da wär' ich gern!  
Bei meinem Herzzallerlieble!  
Das Mädchen stand auf und liess ihn ein,  
Sie heisst ihn auch willkommen sein.  
Willkommen, lieber Knabe mein!  
So lang hast du gestanden!  
Sie reicht' ihm auch die schneeweisse Hand.  
Von ferne sang die Nachsigall,  
Das Mädchen fing zu weinen an.  
Ach weine nicht, du Liebste mein,  
Ach weine nicht, du Liebste mein!  
Auf's Jahr sollst du mein Eigen sein.  
Mein Eigen sollst du werden gewiss,  
Wie's Keine sonst auf Erden ist!  
O Lieb auf grüner Erden.  
Ich zieh' in Krieg auf grüne Haid';  
Die grüne Haide, die ist so weis!  
Allwo dort die schönen Trompeten blasen,*

*Da ist mein Haus vom grünem Rasen!*

## WHERE THE BEAUTIFUL TRUMPETS SOUND

Who then is outside and who knocks at the door  
Who can so softly, so softly wake me?  
That is your heart's best-beloved,  
Arise and let me come in!  
Why should I stand here any longer?  
I see the dawn come up,  
The dawn, two bright stars.  
With my sweetheart I would like to be!  
With my heart's best-beloved!  
The maiden arose and let him in,  
She bids him welcome too.  
Welcome, dear boy of mine!  
So long you have been standing!  
She gives him also her snow-white hand.  
From far away sang the nightingale,  
The maiden then began to weep.  
Oh do not, you love of mine,  
Oh do not weep, you love of mine!  
Next year you shall be all mine own.  
Mine own you shall be for certain,  
As no other maid is on earth!  
Oh love on the green earth.  
I go to war on the green heath;  
The green heath, it is so far!  
It is there where the beautiful trumpets are  
sounding,  
There is my house my house of green turf.

## Das irdische Leben

'Mutter, ach Mutter, es hungert mich.  
Gib mir Brot, sonst sterbe ich!'  
'Warte nur, warte nur, mein liebes Kind,  
Morgen wollen wir ernten geschwind!'  
Und als das Korn geerntet war,  
Rief das Kind noch immerdar:  
'Mutter, ach Mutter, es hungert mich.  
Gib mir Brot, sonst sterbe ich!'  
'Warte nur, warte nur, mein liebes Kind,  
Morgen wollen wir dreschen geschwind!'  
Und als das Korn gedroschen war,  
Rief das Kind noch immerdar:  
'Mutter, ach Mutter, es hungert mich.  
Gib mir Brot sonst sterbe ich!'  
'Warte nur, warte nur, mein liebes Kind!  
Morgen wollen wir backen geschwind!'  
Und als das Brot gebacken war,  
Lag das Kind auf der Totenbahr.

## STARKE EINBILDUNGSKRAFT

*Hast gesagt, du willst mich nehmen,  
So bald der Sommer kommt!  
Der Sommer ist gekommen, ja kommen,  
Du hast mich nicht genommen, ja nommen!  
Geh', Büble, geh'! Geh', nehm' mich!  
Geh', Büble, geh'! Geh', nehm' mich!  
Gelt, ja? Gelt ja? Gelt ja, du nimmst mich noch?  
Wie soll ich dich denn nehmen,  
Dieweil ich doch schon hab'?  
Und wenn ich halt an dich gedenk',  
Und wenn ich halt an dich gedenk',  
So mein' ich, so mein ich,  
So mein' ich alle weile:  
Ich wär' schon bei dir!*

## Des Antonius von Padua Fischpredigt

Antonius zur Predigt die Kirche find't  
ledig  
Er geht zu den Flüssen und predigt den  
Fischen  
Sie schlag'n mit den Schwänzen, im  
Sonnenschein glänzen  
Die Karpfen mit Rogen sind all hierher  
zogen.  
Hab'n die Mäuler aufrissen, sich Zuhör'ns  
beßissen  
Kein Predigt niemals den Fischen so  
g'fallen.  
Spitzgosedete Hechte, die immerzu  
fechten  
Sind eilends herschwommen, zu hören den  
Frommen.  
Auch jene Phantasten, die immerzu  
fasten:  
Die Stockfisch' ich meine, zur Predigt  
erscheinen!  
Kein Predigt niemals den Stockfisch'  
so g'fallen.  
Gut Aale und Hausen, die Vornehme  
schmausen,  
Die selbst sich bequemen die Predigt  
vernehmen.  
Auch Krebse, Schildkrote, sonst  
langsame Boten  
Steigen eilig vom Grund, zu hören diesen  
Mund.  
Kein Predigt niemals den Krebsen so  
g'fallen.  
Fisch' grosse, Fisch' kleine, vornehm'  
und gemeine  
Erheben die Köpfe wie verständ'ge  
Geschöpfe.  
Auf Gottes Begehren die Predigt  
anhören.  
Die Predigt geendet ein jeder sich wendet  
Die Hechte bleiben Diebe, die Aale viel  
lieben:  
Die Predigt hat g'fallen, sie bleiben wie  
allen;  
Die Krebs' geh'n zurücke, die Stockfisch'  
bleiben dicke  
Die Karpfen viel fressen, die Predigt  
vergessen  
Die Predigt hat g'fallen, sie bleiben wie  
allen.

## Life on Earth

'Mother, oh mother, I am so hungry.  
Give me bread or I will die!  
'Wait, only wait, my beloved child,  
Soon we'll go reaping in the morning!  
But when the corn was gathered in  
Still the child kept on crying,  
'Mother, oh mother, I am so hungry.  
Give me bread or I will die!  
'Wait, only wait, my beloved child,  
Soon we'll go threshing in the morning!  
And when the corn was all threshed,  
Still the child kept on crying,  
'Mother, oh mother, I am so hungry.  
Give me bread or I will die!  
'Wait, only wait, my beloved child,  
Soon we'll go baking in the morning!  
And when the bread was baked  
The child lay dead upon his coffin.

## STRONG IMAGINATION

You have said you want to take me,  
As soon as summer comes!  
Summer has come, yes come,  
You have not taken me, not taken me!  
Look, boy, look! Look here, take me!  
Look, boy, look! Look here, take me!  
Won't you? Won't you? Won't you take me?  
How then shall I take you  
When I already have you?  
And when I just do think of you,  
And when I just do think of you,  
It seems to me, it seems to me,  
It seems to me all the while:  
That I were already with you!

## St. Anthony of Padua Preaches to the Fish

When Antonius goes preaching the  
churches are empty  
He's off to the rivers to preach to the  
fish.  
They all flick their tails and glint in the  
sunlight.  
The carp and the roach have all come  
along  
Their mouths open wide all the better to  
listen.  
No sermon has ever pleased the fish so  
much  
The speckled pike that are always  
fighting  
Have come hurrying along to hear the  
holy man.  
And even those strange creatures that  
are always fasting  
I mean the cod appear at the  
sermon.  
No sermon ever pleased the cod so  
much.  
Fine eel and sturgeon, those delicate  
feeders  
Recline at their ease to take in the  
sermon.  
Crabs too and turtles, so slow in their  
errands  
Shot up from the sea bed to listen to his  
words.  
No sermon ever pleased the crabs so  
much.  
Fish great and small, of high and low  
degree  
Raise their heads at his words like  
intelligent beings  
As God desires they listen to the  
sermon.  
But once it is over they each turn away.  
The pike stay thieves, the eels remain  
lechers  
They liked the sermon and they remain  
like everyone else  
The crabs still go backward, the cod stay  
stupid  
The carp still gorge themselves, they  
forget the sermon  
They liked the sermon and they remain  
like everyone else.



# Lieder und Gesänge (continued)

## Fünf Lieder Five Songs on poems by Friedrich Rückert

### Wer hat dies Liedlein erdacht

Dort oben am Berg in dem hohen Haus  
Da gucket ein fein's lieb's Mädel aus.  
Es ist nicht dort daheim!  
Es ist des Wirts sein Töchterlein.  
Es wohnt auf grüner Heide!  
Mein Herzle ist wund.  
Komm! Schätzle, mach's g'sund!  
Dein schwarzbraune Äuglein,  
Die hab'n mich verwund't.  
Dein rosiger Mund macht Herzen gesund!  
Macht Jugend verständig,  
Macht Tote lebendig  
Macht Kranke gesund.  
Wer hat denn das schöne Liedlein  
erdacht?  
Es haben's drei Gäns' übers Wasser  
gebracht.  
Zwei graue und eine weisse.  
Und wer das Liedlein nicht singen kann,  
Dem wollen sie es pfeifen!

### Who Made Up This Song?

High up on the mountain there is a house,  
And from it a sweet pretty maid looks out.  
But that is not her home.  
She is the innkeeper's young daughter  
She lives on the green moor.  
My heart is smitten.  
Come, dearest, make it whole again.  
Your coal-black eyes  
Have wounded me sore.  
But your rosy lips can make hearts well.  
They make young men wise,  
And dead men live,  
And sick men whole.  
Who made up this pretty little  
song?  
Three geese brought it from over the  
sea  
Two grey ones and a white,  
And if anyone cannot sing it,  
They will pipe it to him!

Ich atmet' einen linden Duft  
Im Zimmer stand  
Ein Zweig der Linde.  
Ein Angebinde  
Von lieber Hand.  
Wie lieblich war der Lindenduft!  
Wie lieblich ist der Lindenduft,  
Das Lindenres  
Brachst du gelinde!  
Ich atme les  
Im Duft der Linde  
Der Liebe linden Duft

Liebst du um Schönheit, o nicht mich liebe!  
Liebe die Sonne, sie trägt ein gold'nes Haar!  
Liebst du um Jugend, o nicht mich liebe!  
Liebe den Frühling, der jung ist jedes Jahr!  
Liebst du um Schätze, o nicht mich liebe!  
Liebe die Meerfrau, sie hat viel Perlen klar!  
Liebst du um Liebe, o ja, mich liebe!  
Liebe mich immer, dich lieblich immerdar!

Blicke mir nicht in die Lieder!  
Meine Augen schlag' ich nieder.  
Wie entappt auf böser Tat.  
Selber darf ich nicht getrauen,  
Ihrem Wachsen zuzuschauen  
Blicke mir nicht in die Lieder!  
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,  
Lassen auch nicht zu sich schauen,  
Schauen selbst auch nicht zu  
Wenn die reichen Honigwaben  
Sie zu Tag gefördert haben.  
Dann vor allen nasche du!

Ich bin der Welt abhanden gekommen  
Mit der ich sonst viele Zeit verlorben;  
Sie hat so lange nichts von mir vernommen,  
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,  
Ob sie mich für gestorben hält.  
Ich kann auch gar nichts sagen dagegen,  
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel  
Und ruh' in einem stillen Gebiet.  
Ich leb' allein in meinem Himmel,  
In meinem Lieben, in meinem Lied.

Um Mitternacht  
Hab' ich gewacht  
Und aufgeblickt zum Himmel.  
Kein Stern vom Sternengewimmel  
Hat mir gelacht  
Um Mitternacht.

Um Mitternacht  
Hab' ich gedacht  
Hinaus in dunkle Schranken.  
Um Mitternacht  
Es hat kein Lichtgedanken  
Mir Trost gebracht  
Um Mitternacht.

Um Mitternacht  
Nahm ich in acht  
Die Schläge meines Herzens;  
Ein einz'ger Puls des Schmerzens  
War angefaßt  
Um Mitternacht.

Um Mitternacht  
Kämpf' ich die Schlacht,  
O Menschheit, deiner Leiden:  
Nicht konnt' ich sie entscheiden  
Mit meiner Macht  
Um Mitternacht.

Um Mitternacht  
Hab' ich die Macht  
In Deine Hand gegeben.  
Herr über Tod und Leben.  
Du hältst die Wacht  
Um Mitternacht!

I breathed a fragrance soft and sweet  
A bough of lime  
Stood in the room,  
A gift received  
From loving hand.  
How lovely was the lime-flower scent!  
How lovely is the lime-flower scent,  
The lime-tree twig  
You gently plucked!  
I softly breathe  
The fragrant lime,  
The fragrant scent of love.

If thou lovest beauty, do not love me!  
Love the sun, who has golden hair!  
If thou lovest youth, do not love me!  
Love the spring, who is young every year!  
If thou lovest riches, do not love me!  
Love the mermaid, with her many lustrous pearls!  
If thou lovest love, ah yes, then love me!  
Love me for ever, for I love thee evermore!

Do not try to read my songs!  
See, my own eyes I cast down  
As though found out in doing wrong.  
I myself may not presume  
To intrude into their growing  
Do not try to read my songs!  
Your curiosity is betrayal.

Bees, when they construct their cells,  
Do not let their work be watched.  
Neither do they watch themselves.  
Only when the honeycombs  
Are brought to the light of day  
May their sweetness you enjoy.

I have become a stranger to the world  
Where once I used to waste a lot of time:  
It has so long now nothing heard of me,  
It may well think that I have died!

Indeed, I am not much concerned  
Whether it believes me dead.  
I cannot even contradict it.  
For really, I am dead to the world.

I have renounced the wordly bustle  
And live in peace at a quiet place.  
I live alone in this, my heaven,  
In my love, in my songs.

At midnight  
I lay awake  
And looked up to the skies:  
No star amongst the host of stars  
Did smile at me  
At midnight.

At midnight  
I sent my thoughts  
Out to the dark horizon.  
At midnight  
No shining memory  
Brought comfort me  
At midnight.

At midnight  
I pondered on  
The beating of my heart;  
One single pulse of anguish  
Raged in my heart  
At midnight.

At midnight  
I fought the fight,  
Oh mankind, of your sorrows:  
I could not overcome them  
With my poor strength  
At midnight.

At midnight  
I gave my soul  
Into Thy hands!  
Lord over death and life,  
Thine is the watch  
At midnight.



## Words for the Second Symphony

O Röschen roth!	O rosebud red!
Der Mensch liegt in grösster Noth!	Man lies in greatest need!
Der Mensch liegt in grösster Pein!	Man lies in greatest woe!
Lieber mücht' ich in Himmel sein.	If only I could to heaven go.
Da kam ich auf einem breiten Weg;	Then came I upon a broad road;
Da kam ein Engel und wollt' mich abweisen;	There came an angel, and he would bar my way;
Ach nein! Ich liess mich nicht abweisen.	Ah no, I would not be turned back.
Ich bin von Gott und will wieder zu Gott!	I am of God and shall return to God!
Der liebe Gott wird mir ein Lichtchen geben.	Beloved God a little light will lend me,
Wird leuchten mir bis in das ewig selig Leben!	And onward to eternal blessed life will send me!

Aufersteh'n, ja aufersteh'n wirst du,	You will rise again, yes rise,
mein Staub, nach kurzer Ruh!	my dust, after a short rest!
Unsterblich Leben! Unsterblich	Immortal life will He who called
Leben wird Der dich rief, dir geben.	then grant;
Wieder aufzublüh'n wirst du gesät!	The seed that you have sown will bloom again!
Der Herr der Ernte geht	The Lord of harvests goes forth
Und sammelt Garben	To bind the sheaves
Uns ein, die starben!	Of those who died!

O glaube, mein Herz, O glaube:	Believe, my heart, believe:
es geht dir nichts verloren!	you have lost nothing!
Dein ist, dein, ja dein, was du gesehnt!	Everything you longed for is yours, yes yours!
Dein, was du geliebt, was du gestritten!	Everything you loved, for which you struggled!
O glaube: du wardst nicht umsonst geboren!	Believe: You were not born in vain!
Hast nicht umsonst gelebt, gelitten!	You have not lived and suffered in vain!
Was entstanden ist, das muss vergehen!	What has been must pass!
Was vergangen, aufersteh'n!	What has gone will rise again!
Hör' auf zu beben!	Stop trembling!
Bereite dich zu leben!	Prepare to live!
O Schmerz! Du Alldurchdringer!	O pain, all-penetrating one,
Dir bin ich entrungen!	I have escaped you!
O Tod! Du Allbezwinger!	O death, all-conquering one,
Nun bist du bezwungen!	Now you are conquered!
Mit Flügeln die ich mir errungen,	With wings I have won for myself,
In Liebesstreben werd' ich entschweben	In fervent love I shall soar
Zum Licht zu dem kein Aug' gedrungen!	To the Light no eye has seen!
Sterben werd' ich um zu leben!	I shall die to live!
Aufersteh'n, ja aufersteh'n wirst du,	You will rise again, yes rise,
mein Herz, in einem Nu!	my heart, in a moment,
Was du geschlagen	And be borne up,
Zu Gott wird es dich tragen!	Through struggle, to God!