

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

<i>Virtuoso</i> Series Concert / Joel Bacon, Organ	October 15, 7:30 p.m.	ORH
Music in the Museum Concert Series / FREE	October 16, noon, 6 p.m.	GAMA
OctUBAFest Concert / Guest Artist Anthony Halloin, Tuba / FREE	October 21, 5 p.m.	ORH
OctUBAFest Concert / Tuba Studio Recital / FREE	October 21, 7:30 p.m.	ORH
<i>Virtuoso</i> Series Concert / Barbara Thiem, Cello	October 23, 7:30 p.m.	ORH
Guest Artist Concert / Claude Delangle, Saxophone / FREE	October 29, 7:30 p.m.	ORH
Halloween Organ Extravaganza	October 31, 7, 9, and 11 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 25, 26, 27, 7:30 p.m.	GCH
<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 28, 2 p.m.	GCH

DANCE PERFORMANCES

Fall Dance Capstone Concert	December 7, 8, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 8, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Big Love</i> by Charles Mee	November 9, 10, 15, 16, 7:30 p.m.	ST
<i>Big Love</i> by Charles Mee	November 11, 17, 2 p.m.	ST
Freshman Theatre Project / FREE	November 30, 7:30 p.m.	ST

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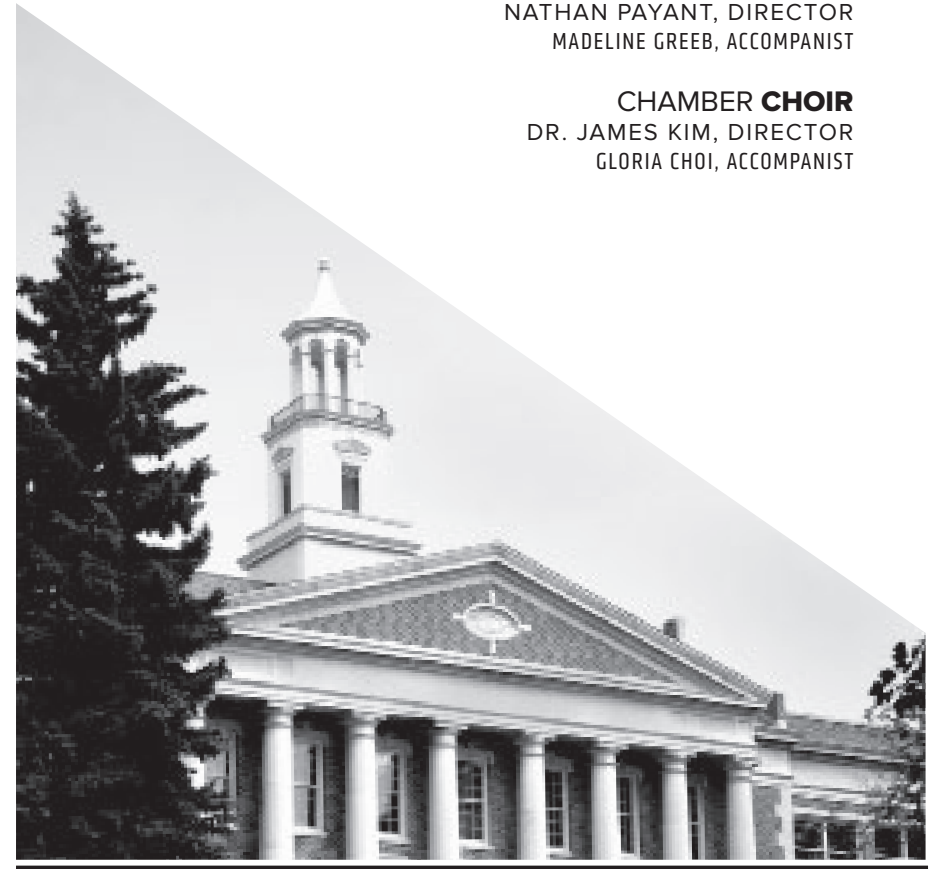
OCTOBER 11, 2018 / 7:30 P.M.

FALL CHORAL SHOWCASE

UNIVERSITY CHORUS
NATHAN PAYANT, DIRECTOR
GLORIA CHOI, ACCOMPANIST

CONCERT CHOIR
NATHAN PAYANT, DIRECTOR
MADELINE GREEB, ACCOMPANIST

CHAMBER CHOIR
DR. JAMES KIM, DIRECTOR
GLORIA CHOI, ACCOMPANIST



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

University Chorus

“Music Around the World”

***Hlohonolofatsa* / arr. DANIEL JACKSON (b. 1957)**

Soloists: Kianna Lackman and Sara Galindo

Percussionists: Michael Hamilton and Danny Moore

***Verleih uns Frieden* / FELIX MENDELSSOHN (1807–1847)**

***Wangol* / arr. STEN KÄLLMAN (b. 1952)**

Soloists: Ashley Eckroth, Laura Hirn, Jake Ladow, and Martin Marweiler

Percussionists: Michael Hamilton and Danny Moore

***The Runner* / JOSHUA RIST (b. 1988)**

***Arirang* / arr. HYO-WON WOO (b. 1974)**

Percussionists: Michael Hamilton and Danny Moore

Concert Choir

“Music of Reassurance”

***O Radiant Dawn* / JAMES MACMILLAN (b. 1959)**

***Erkenne mich, mein Hüter* / JOHANN SEBASTIAN BACH (1685–1750)**

from St. Matthew Passion, BWV 244

***Gaudete omnes* / JAN PIETERSZOOM SWEELINCK (1562–1621)**

***Long, Long Ago* / DAN FORREST (b. 1978)**

***Ring Out, Wild Bells* / JONATHAN DOVE (b. 1959)**

from The Passing of the Year

***The Wisdom of the Moon* / Susan LaBarr (b. 1981)**

Solo : Maria Gesicki, mezzo-soprano

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PERFORMANCE***

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ASCSU
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Colorado State University
UNIVERSITY CENTER FOR THE ARTS

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Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

Chamber Choir

Vier Quartette, op. 92 / JOHANNES BRAHMS (1833–1897)

- I. O schöne Nacht
- II. Spätherbst
- III. Abendlied
- IV. Warum

Der Feuerreiter / HUGO WOLF (1860–1903)

Serenade to Music / RALPH VAUGHAN WILLIAMS (1872–1958)

Guest Violinist: Dr. Zo Manfredi

Soloists: Ivy Taylor, Bridget Perez, Emily Gehman, Jack Paschke, Chanjin Noh, Dean Rieger & Drew Rackow

Abide with Me / MOSES HOGAN (1957–2003)

Combined Choirs

Cornerstone / SHAWN KIRCHNER (b. 1970)

Soloists: Ryan Fenske and Brenna Lambrecht

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TRANSLATIONS AND NOTES

University Chorus

“Music Around the World”

Hlohonolofatsa is a South African greeting song that has been performed by the Soweta Gospel Choir. This arrangement begins with an African children’s song sung by a soloists in a rubato tempo. It then transitions from the African children’s tune to the traditional melody of *Hlohonolofatsa* near the middle of the piece.

–Dan Jackson

Iyo hlohonolofatsa *Bless Everything*
Ka lebitso la ntate *in the name of the Father*

Felix Mendelssohn composed ***Verleih’ uns Frieden*** in 1831 after a visit to the Vatican in Italy. In addition to the inspiration he surely received from that trip, he was continuously studying the music of J.S. Bach and his influence can be heard in this piece. The text is the traditional Latin, *Dona nobis pacem*, and the German translation is by Martin Luther. The piece starts with a beautiful piano introduction, followed by the basses and tenors in unison on the main melody. Next, the sopranos and altos take up the melody, while the tenors and basses sing a simple counter melody. Finally, the piece culminates in a four-part chorale based on the original musical theme, reminiscent of Bach chorales. It is an elegant and romantic meditation for peace.

Verleih uns Frieden genädiglich, *Grant us peace graciously,*
Herr Gott, zu unsern Zeiten; *Lord God, in our time;*
Es ist doch ya kein ander nicht, *there is indeed no other*
Der für uns könnte straiten, *who could fight for us*
Denn du, unser Gott, alleine. *than You, our God, alone.*

–German translation by Martin Luther (1483–1546)

Wangol is a traditional Haitian folk song arranged by Sten Källman. Sung in Haitian Creole, the text addresses the voodoo spirit, Wangol (the king of Angola). It is a well-known and popular song in Haiti, and it expresses the people’s hope for change and a brighter future for the country.

Wangol oh w ale *Wangol, you are leaving.*
Ki lè w a vini wè m anko w ale? *When will I see you again?*
Peyla chanje. *The country is changing.*

The Runner depicts a person’s feeling of connection with their body and the natural world around them, and the euphoria and awe of feeling fully alive in that moment. As I meditated on the text, I felt it also poetically mirrored the feeling of entering a state of “flow” – the mental state of operation in which a person performing an activity is immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity. The musical structure of *The Runner* is designed to express the ecstasy of that experience and to usher the singers, conductor, pianist, and the audience into a shared experience of flow and wonder.

–Joshua Rist

Concert Choir

Soprano

Kinsey Anderson
Alyssa Baechele
Katie Beyer
Ashley Bostwick
Mika Braddy
Cassandra Brandriff
Isabella Cline
Tess Collins
Ashley Eckroth
Chaos Faulder
Katie Jordan
Angela Lamar
Lauryn Larkin
Sophie Matthews
Taylor Millette
Grace Nemcek
Margo Schumann
Emilee Smith
Tierra Stansbury
Natalia Sturgill
Hannah Vasil

Chamber Choir

Soprano

Lottie Andrews
Hannah Park
Bridget Perez
Maisie Phillips
Emilee Smith
Ivy Taylor
Alexandra Young

Alto

Logan DeBord
Jazmin Figueroa
Emily Gehman
Madeline Roaldson
Amanda Scholz
Montana Waters

Alto

Alyssa Almond
Meghan Boe
Samantha Brewer
Josie Brill
Heidi Cole
Mallory Connors
Arika Drake
Maria Gesicki
Laura Hirn
Kyra Jensen
Katie Kincaid
Kassidy King
Brenna Lambrecht
Heduo Lu
Sonia Martinez
Hadley Rentz
Lauren Rodgers
Fiona Ruddell
Hannah Sarine
Jenna Shedd
Hannah Stevens

Tenor

Brandon Michael
Chanjin Noh
Eric Paricio
Jack Paschke
Jonathan San Agustin

Bass

Tim Costello
Ben Mandelstam
Zach Owens
Drew Rackow
Dean Rieger
Ryan Wilke-Braun

Alto (cont.)

Natalie Strickland
Lauren Trujillo
Avrial Turner

Tenor

Jace Baldwin
Emmanuel Bonilla
Ryan Fenske
Brandon Gonzales
Dominic Jackson
Terry Luo
Jason Neubauer
Zachary Shepard

Bass

Sean Cordier
Andy Firebaugh
Connor Flaherty
Aiden Mihaly
Brandon Moore
Chanjin Noh
Dean Rieger
Drew Spencer

part in the choir and choral sections where everyone sings together, only to come back at the very end when the choir sings “soft stillness” one last time. It is said that Sergei Rachmaninoff, another well-known composer of the time, attended the first performance of *Serenade To Music* after performing a piano concerto of his own earlier in the same concert and was so moved by the beauty of the music that he wept.

PERSONNEL

University Chorus

Soprano

Chaya Alvarado
Sam Beaubouef
Theresa Berger
Cassandra Brandriff
Amanda Burelsmith
Zoe Connor
Emma DeLisa
Ashley Eckroth
Chaos Faulder
Sophie Gentle
Casey Glatfelter
Katie Hancock
Cat Harris
Isabel Heiland
Claire Homan
Saphyre Kelly
Kassidy King
Alexandra Koegel
Linnie Krause
Kianna Lackman
Rachel Leasure
Caitlin Malone
Alora Martinez
Suzanne Mckinney
Taylor Millette
Sam Newberry
Lindsey Odstrcil
Allie Otte
Jessie Palmer
Messia Peralto
Hadley Rentz
Sophie Ryan
Leslie Schenk
Margo Schumann
Ashley Stephens
Sarah Sujansky
Madison Wacaser
Allie Wells
Aurora Westfall

Alto

Leila Abdallah
Pamela Arzate
Devin Aubry
Emma Jo Becker
Anna Bonjour
Crystal Boyer
Margaret Carr
Aisha Courson
Melissa Daigle
Vitoria Dante
Yan Ding
Emma Ellison
Abigail Enssle
Sara Galindo
Cyrena Gallaway
Emily Gehman
Leah Gibson
Emmi Hendricks
Laura Hirn
Samantha Howe
Stacy Johnson
Amanda Kale
Julia Kallis
Katie Knutson
Hannah Lentz
Kristin Maxwell
Caroline McAbee
Chloee McClellan
Madrid Mitton
Jordan Ontiveros
Leah Payne
Anna Poelma
Elizabeth Richardson
Erika Selberg
Nicole Smith
Tatiana Stoecker
Taryn Syler
Margaret Uhler
Irene Wal

Tenor

Cameron Anderson
Josh Dare
Dakota de Irueste
Nate Driscoll
Colton Dudley
Sidney Gilford
Noel Heredia
Ian Irwin
Jake Ladow
Ryan Leibold
Martin Manweiler
Christian Opper
Alex Pierce
Amaury Rodriguez

Bass

Yuan Cao
Clay Collins
Tim Costello
Will Curley
Connor Flaherty
John Friskney
Chris Glatfelter
Jeremy Hundley
Peter Koppes
Fillip Lewulis
Oren Logan
Caleb Posey
Dean Rieger
Jake Schick
Ryan Smith
Drew Spencer
Jared Zaccaro

*The ground fits his foot
perfectly as he runs,
each breath fits his lungs.
The earth pushes back
with its slow spin.
While he crosses the golden
field of barley, it seems
to him his body will burst
into song.*

—Roger Weaver

Arirang is an extremely popular Korean folk song that is often considered the unofficial national anthem of Korea. One of Korea’s prominent composers, Hyo-Won Woo, brings an exciting, new arrangement of the famous song that blends the traditional tune with a modern rhythmic flare.

*Arirang, Arirang, arariyo
Arirang gogaero neomuhganda
Nareul beorigo gasi neun nimeun
Simridoh motgaseo balbbyong nanda*

*Arirang, Arirang, arariyo
You are going over Arirang hill
My love, you are leaving me
Your feet will be sore before you go ten*

Concert Choir

“Music of Reassurance”

Sir James MacMillan is arguably Scotland’s most successful and popular living classical composer and conductor. His compositional output includes works in nearly every classical genre from orchestral and choral to piano and chamber ensemble. **O Radiant Dawn** draws on text from the “O Antiphons” sung in the seven days before Christmas. Rich and ever-changing harmonies set a scene of “seeing a great light through the darkness.”

*O Radiant Dawn, Splendor of eternal Light, Sun of Justice:
come, shine on those who dwell in darkness and the shadow of death.
Isaiah had prophesied, ‘The people who walked in darkness have seen a great light;
upon those who dwelt in the land of gloom a light has shone.’
O Radiant Dawn... Amen.*

—O oriens, splendor lucis æternæ, Antiphon for December 21

J.S. Bach’s **Erkenne mich, mein Hüter** is a four-part chorale found in his monumental *St. Matthew Passion*, BWV 244. It is the fourth chorale heard in the work and the first of five hearings of the “passion chorale.” The original melody of this chorale is by Hans Leo Hassler (1564–1612) and the text is a German adaptation of the Latin hymn, “Salve mundi salutare,” by Paul Gerhardt (1607–1676). You will first hear the chorale in its traditional form, and then the singers will sing their individual lines at their own pace of random choice, blurring the music together. This musical effect is known as *aleatory*.

*Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust*

*Acknowledge me, my Guardian,
my Shepherd, take me in!
From you, source of all goodness,
has much good come to me.
Your mouth has nourished me
with milk and sweet sustenance;
your spirit has lavished upon me
much heavenly joy.*

Gaudete omnes is a spirited motet by Renaissance composer, Jan Pieterszoon Sweelinck (1562–1621). Musically, the work is a very fine example of a Renaissance motet filled with complex polyphony (voice parts all entering at different times) and moments of homophony (voice parts all singing together). As with most vocal music from this time period, Sweelinck composes music to fit the meaning of each line of text, giving each phrase a different musical idea.

*Gaudete omnes, et laetamini,
quia ecce, desideratus advenit.
Introite in conspectu eius in exultatione.
Scitote quoniam ipse est expectatio nostra.
Alleluia!*

*Rejoice and be glad, all of you
for behold he for whom you longed comes.
Enter into his presence with singing.
Know that he is our hope.
Alleluia!*

Long, Long Ago is a typical example of the early 19th century American “parlor song,” with its simple, sing-able melody, and nostalgic emphasis on separation and longing. It was extremely popular when it was published in 1843. This setting preserves the nostalgic mood of the original, but casts it in a more modern harmonic idiom.

–Dan Forrest

*1. Tell me the tales that to me were so dear,
Long, long ago,
Long, long ago;
Sing me the songs I delighted to hear,
Long, long ago, long ago.
Now you are come all my grief is removed,
Let me forget that so long you have roved.
Let me believe that you love as you loved,
Long, long ago, long ago.*

*2. Do you remember the path where we met,
Long, long ago,
Long, long ago?
Ah, yes, you told me you never would forget,
Long, long ago, long ago.
[Then, to all others my smile you preferred,
Love, when you spoke, gave a charm to each word,]
[Still my heart treasures the praises, I heard,
Long, long ago, long ago.]*

there's a fire in the mill!

*You who so often smelled fire
from a mile off,
and with a fragment of the holy cross
maliciously conjured the blaze –
woe! From the rafters there grins
the enemy of man in hellish light.
May God have mercy on your soul!
Beyond the hill,
beyond the hill,
he is raging in the mill!*

*Not an hour had passed
before the mill was reduced to rubble;
but the bold rider
from that hour was never seen again.
People and wagons in crowds
turn toward home away from all the horror;
and the bell stops ringing:
beyond the hill,
beyond the hill,
it's burning!*

*Later a miller found
a skeleton together with the cap
upright against the wall of the cellar
sitting on the mare of bone:
Fire-rider, how coolly
you ride now to your grave!
Hush! There it falls to ashes.
Rest well,
rest well,
down there in the mill!*

–Eduard Mörike (1804–1875)

Serenade to Music - Ralph Vaughan Williams

Serenade to Music, composed by Ralph Vaughan Williams upon a text by Shakespeare, was composed for sixteen specific singers in 1938. Each section of this Serenade has a unique character, typical of the Vaughan Williams style, allowing the unique voices for which it was written to stand out. Vaughan Williams beautifully sets Shakespeare's text to music in such a way that it allows the singers to express different characters naturally. Accompanying each solo section is music which can be associated to a character of its own, whether that be heroic, mysterious, or any number of traits in between.

The beginning of this lovely work paints a picture of a moonlit bank where music is playing and the night is still. But our picturesque scene is then skewed by alternating solos from each voice

Warum?

Why then do songs
resound heavenwards?
They would fain draw down the stars
that twinkle and sparkle above;
they would draw to themselves
the moon's lovely embrace
they would fain draw the warm, blissful days
of blessed gods down upon us

— Johann Wolfgang von Goethe (1749 - 1832)

Der Feuerreiter – Hugo Wolf

Der Feuerreiter is a dramatic story of a fire-rider and includes spectacular demonstrations of text painting and characterization. Throughout the song, one can hear several aspects of the text drawn out in the music either from the choir or from the incredibly complex piano accompaniment. Wolf chose rhythm and texture over melody and harmony as a means to express this intense text written by Eduard Mörike (1804–1875).

Each time the fire-rider encounters something new in the story, the music shifts in order to portray the new situation or setting. Wolf plays with the texture of the piece each time this shift happens, which creates a dynamic and riveting sound that is often times full of tension and excitement. One aspect of text painting that Wolf accomplishes brilliantly is through the piano accompaniment after the line of text “and the bell stops ringing.” The piano rings a continuous octave “B” that, over the course of nine measures, slowly rings less and less, symbolizing the textual bell actually ceasing to ring.

Do you see at the window
there again, that red cap?
Something must be the matter
for it is going up and down.
And what a sudden mob
is now by the bridge near the field!
Hark! The fire-bell is shrilling:
beyond the hill,
beyond the hill,
there's a fire in the mill!

Look, there he goes, galloping furiously
through the gate – it's the fire-rider
on his horse, a bony nag
like a fire-ladder!
Across the fields, through the smoke and the heat
he plunges, and he's already reached his goal!
Over there the bells are pealing,
beyond the hill,
beyond the hill.

[3. Though by your kindness my fond hopes were raised,
Long, long ago,
Long, long ago,
You by more eloquent lips have been praised,
Long, long ago, long ago.
But by long absence your truth has been tried,
Still to your accents I listen with pride,
Blest as I was when I sat by your side.
Long, long ago, long ago.]

— Thomas H. Bayly (1797–1831)

Ring Out, Wild Bells comes from a larger work called *The Passing of the Year* by British composer, Jonathan Dove. This challenging piece is scored for double chorus and piano with a variety of texts reflecting on both loss and hope through the “passing of the year.” The work concludes with its final call, *Ring Out, Wild Bells*.

*Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.*

*Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.*

*Ring out the grief that saps the mind
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.
Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.*

*Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes
But ring the fuller minstrel in.*

*Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.
Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;*

*Ring out the thousand wars of old,
Ring in the thousand years of peace.*

*[Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.]*

—Alfred Lord Tennyson (1809–1892)

The Wisdom of the Moon expresses how easy it is to be happy when things are going well, but how we all need to learn to persevere and trust during difficult times, knowing that we will come out better and stronger in the end. It is a sentiment of hope that is reflected in the sound, the tonality, and the joyful triple meter.

—Susan LaBarr

*[God of the two lights,]
I love the sun,
its revealing brilliance,
its lingering warmth;
but in the dark of night,
let me learn
the wisdom of the moon,
how it waxes and wanes
but does not die,
how it gives itself
to shadow,
knowing it will emerge whole
once more.*

—Jan Richardson (2010)

Chamber Choir

Vier Quartette, Op. 92 – Johannes Brahms

This beautiful and emotional set of four quartets from Romantic composer Johannes Brahms draw texts from four different poets, one for each song in the set. **O Schöne Nacht**, directly translated to “Oh lovely night,” is the most well-known of this collection and is also the most often performed. The story is passed to each section of the choir in succession, always returning to everyone singing “O Schöne Nacht” together. While *O Schöne Nacht* portrays a serene night sky setting, the more ominous **Spätherbst** is textually darker and a musical portrayal of late autumn in Germany. Brahms chose to end this more solemn song with a lovely happy sounding last phrase perhaps to signify the return of spring after autumn and winter.

The text for **Abendlied** is more directly introspective. The “character” in the song is experiencing sorrow and grief in such a way that “life passes like a lullaby” as these emotions start to fade away from him/her. Op. 92 ends with the energetic **Warum**, and Goethe’s poetry asking, “why do songs resound heavenwards?” Perhaps Brahms chose to leave us with this text as a way of posing the question, “what happens to the songs we sing after we sing them?”

O Schöne Nacht

*Oh lovely night!
In the sky, magically,
The moon shines in all its splendor;
Around it, the pleasant company of little stars.*

*Dew glistens brightly on green stems;
In the lilac bush, the nightingale sings lustily.
The youth steals away quietly to his love.
Oh lovely night!*

—Georg Friederich Daumer. (1800-1875)

Spätherbst

*The gray mist drips so silently
down on field and forest and heath
as if the heavens wished to weep
in overwhelming grief.*

*The flowers will bloom no more;
the little birds are silent in the groves.
Even the last green is dead-
thus the heaven may well weep.*

—Hermann Allmers (1821 - 1902)

Abendlied

*In peaceful opposition
night struggles with day.
What ability it has to soften,
what ability it has to relieve!*

*Sorrow that oppresses me,
are you already asleep?
That which made me happy,
say, my heart, what was it then?*

*Joy, like grief,
I feel, melts away;
but they bring me slumber
as they fade away.*

*And in the vanishing,
ever upward,
my entire life passes before me,
like a lullaby*

—Friedrich Hebbel (1813 - 1863)