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Upcoming Events

Event	Event Date	Location	Time
Concert Band and Orchestra	04/24	Griffin Concert Hall	7:30 P.M.
Collaborative Voice Recital (East-West)	04/24	Organ Recital Hall	7:30 P.M.
Virtuoso Series: with Todd Queen, tenor & Joa Jin, soprano (East-West)	04/26	Organ Recital Hall	7:30 P.M.
Wind Ensemble & Symphonic Band	04/29	Griffin Concert Hall	2:00 P.M.
Virtuoso Series: Blue Ridge Trio	04/30	Organ Recital Hall	7:30 P.M.
Collaborative Piano Recital	05/03	Organ Recital Hall	7:30 P.M.
Senior Dance Showcase	05/05	University Dance Theatre	2:00 P.M.
Virtuoso Series: Thomas Murray, Organ	05/07	Organ Recital Hall	7:30 P.M.

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Meet Me at the UCA

The Songs of Franz Liszt
The Studio of Dr. Annie McDonald

April 22, 2012
7:30 P.M.
Organ Recital Hall

Program

The Poetry of Heinrich Heine

Du bist wie eine Blume (1860) Alexandra Diessner
Im Rhein, im schönen Strome (1856) Emily Thomas
Morgens steh ich auf und frage(1844) Nathan Alpers
Morgens steh ich auf und frage(1860) Nathan Alpers

Various Poets

In Liebeslust (H. H. von Fallersleben) (1860) Carol Perry
Wieder möcht ich dir begegnen (Peter Cornelius) (1860) Kristin Baumgartner
Ich liebe dich (Friedrich Rückert) (1862) Kimberli Render
Es muss ein Wunderbares sein (Oscar von Redwitz) (1852) Kristen Baumgartner

The Poetry of Victor Hugo

Comment, disaient- ils' (1860) Alexandra Diessner
Comment, disaient-ils' (1844) Gene Stenger
S'il est un charmant gazon (1860) Jacob Thompson
Oh! quand je dors (1860) Kimberli Render

The Poetry of Johann Wolfgang von Goethe

Der du von dem Himmel bist (1860) Nathan Hickle
Kennst du das Land, Mignons Lied (1856) Audrey Hurley
Freudvoll und leidvoll (1860) Emily Thomas
Freudvoll und leidvoll (1848) Chaazi Munyanya
Über allen Gipfeln ist Ruh (1860) Chaazi Munyanya

Various Poets

Go not, happy day (Alfred Tennyson) (1879) Nathan Hickle
O lieb, Liebesträume No. 3 (Ferdinand Freiligrath) (1850) Carol Perry
Angiolin dal biondo crin (Marchese Cesare Bocella) (1856)Jacob Thompson
Der Fischerkenabe, aus Wilhelm Tell (Friedrich von Schiller) (1845) Gene Stenger

Performer Bios

Nathanael Alpers, tenor, is a third year voice student at CSU studying with Dr Todd Queen. He recently received a scholarship in the name of Dr. James McDonald in the annual *Singer of the Year* competition. In CSU Opera Theatre's last season he was featured as Tobias from *Sweeney Todd* by Stephen Sondheim, and Narrator *from The Turn of the Screw* by Benjamin Britten.

Arthur Beutel, baritone, is a third-year vocal performance major and studies with Dr.Todd Queen. He performed the roles of Anthony in *Sweeney Todd* with CSU Opera Theatre, as Prince Charming in *Cinderella* with Fort Collins Children's Theater, and as a dancer and chorus member in *Amahl and the Night Visitors* with Opera Fort Collins.

Kristen Baumgartner, soprano, is a first-year vocal performance major, studying with Mr. Gregory Brookes. As an apprentice artist with Opera Fort Collins, she was a member of the ensemble in *Carmen*, and *Amahl and the Night Visitors*. She recently performed the role of Flora in CSU's Opera Theatre production of *The Turn of the Screw*.

Alexandra Diessner, soprano, studies with Dr. Tiffany Blake, and is in the first year of her Master of Music degree in vocal performance. She was most recently seen at CSU as The Governess in the Opera Theatre's production of *The Turn of the Screw*.

Nathan Hickie is a second year master's student studying with Mr. Gregory Brookes. He has recently performed the roles of Sweeney Todd and Count Almaviva with Colorado State University Opera Theatre, and will be performing the role of Fiorello in *The Barber of Seville* with Opera Fort Collins in June.

Audrey Hurley, soprano, is a second year graduate student in vocal performance and studies with Dr. Susan Hochmiller. She recently sang the role of Mrs. Lovett in CSU's Opea Theatre's production of *Sweeney Todd*. This May, she will be performing the role of Sorceress in Purcell's *Dido and Aeneas*.

Chaazi Munyanya, mezzo-soprano, is a senior vocal performance major at CSU, studying with Dr. Tiffany Blake. Last summer she was Dorabella in *Così fan tutte* for Opera Orvieto in Italy. At CSU, she sang the roles of Tisbe in *Cenerentola*, Orlofsky in *Die Fledermans*, Cherubino in *Le Nozze di Figaro*,Tessa in *Gondoliers*, and Mrs. Grose in *The Turn of the Screw*.

Carol Perry, soprano, performed the role of Miss Jessel in CSU's production of *The Turn of the Screw*. She will be graduating with her Master of Music degree this May. She is looking forward to performing Berta with Opera Fort Collins in their production of *I/ Barbiere di Siviglia* in June. Carol is a student of Dr. Todd Queen.

Gene Stenger, tenor, is a second year graduate student of Dr. Todd Queen. Gene recently was personally invited by Helmuth Rilling to perform with the Internationale Bachakademie in Stuttgart, Germany. As a member of the Junges Stuttgarter Bach Ensemble, he performed J.S. Bach's *B Minor Mass* in Stuttgart followed by a concert tour to various cities in Italy.

Emily Thomas, soprano, is an undergrad voice major studying with Mr. Gregory Brookes. She sang the role of The Governess in CSU's Opera Theatre production of *The Turn of the Screw*.

Jacob Thompson, tenor, is completing his first year as a graduate vocal performance major studying with Dr. Todd Queen. His most recent performance at CSU was in the role of Quint in the Opera Theatre's production of Britten's *Turn of the Screw*.

Ruth Ann “Annie” McDonald has been official pianist for the Belvedere International Vocal Competition, the Kennedy Center Rockefeller Competition, the National Association of Teachers of Singing National Convention, and the Marion Anderson International Vocal Competition. She has coached singers at the American Institute for Musical Studies in Graz, Austria, and three opera premieres at the Kammeroper in Vienna, Austria. Her doctorate is in vocal coaching and accompaniment. Recital appearances include concerts with Sir Peter Pears, George Shirley, Phyllis Bryn-Julsen, Gordon Hawkins, Kammersaengerin Julie Kaufman, her late husband, Dr. James McDonald, and numerous performances with the Theatre Chamber Players of Kennedy Center. For twelve years, she was a faculty member of the German for Singers and Vocal Coaches portion of the summer language immersion program at Middlebury College, Middlebury, Vermont. She has coached singers at Colorado State University and played recitals with the young artist apprentices of Opera Colorado. Prior to moving to Loveland, she was on the Collaborative Piano Faculty of New England Conservatory of Music in Boston.

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Translations, ctd.

Quando dormi il tuo respiro
È qual soffio dell'amor
Che ignorar poss'il dolore,
Angiolin...

Che felice ognor ti bei
Di tua madre al dolce riso,
Tu l'annunzi il paradiso,

Tu da lei crescendo impara
Quant'han bell'arte e natura,
Non impara la sventura,

E s'avvien che il nome mio
Nell'udir ti rest'in mente
Deh! il ridici a lei sovente.

Angiolin dal biondo crin....

Friedrich von Schiller (1759-1805)

Es lächelt der See, er ladet zum Bade,
Es lächelt der See, er ladet zum Bade
Der Knabe schlief ein am grünen Gestade,
Da hört er ein Klingen,
Wie Flöten so süß,
Wie Stimmen der Engel
Im Paradies.

Und wie er erwachet in seliger Lust,
Da spielen die Wasser ihm um die Brust,
Und es ruft aus den Tiefen:
Lieb' Knabe, bist mein!
Ich locke den Schläfer,
Ich zieh ihn herein.

When you sleep, your peaceful breathing
With sweetness scents the air;
May you ne'er suffer love's despair!
Angel fair...

From your mother's smiles of love
Happy dreams to you be given;
In your eyes she finds her heav'n.

Learn from her the magic power
All art and nature dwells within;
Ne'er a thought of sadness telling.

Should my name e'er meet your ear,
Sweetly lisp it to your mother,
That her heart may hold it dear.

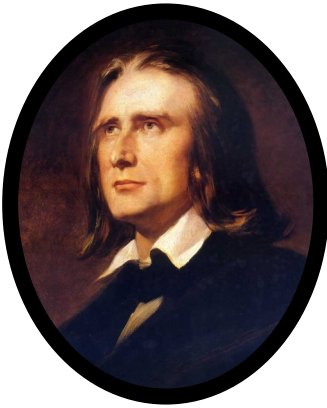
Angel fair, with golden hair... //

The lake smiles, so inviting to bathe,
The boy slept on the green bank.
Then, he hears a tinkling,
As of sweet flutes,
Like the voices of angels
In paradise.

And as he awakens in blissful desire,
The waters now play against his breast,
And a call from the depths:
Dear boy, you are mine!
I lure the sleeper,
I draw him down. //



Notes



Heralded worldwide as a piano virtuoso extraordinaire, and an orchestral and piano composer of great creativity and invention, **Franz Liszt** (1811-1886) was also devoted to the beauty of the singing voice in opera, sacred music, and art song. He composed 70 songs in five languages, many of which he re-worked later in life for a total of 107 songs. He was a tireless champion of the vocal works of other composers, writing piano paraphrases of songs by Beethoven, Mendelssohn and particularly Schubert. He performed these paraphrases on his continent-wide concert tours, thereby introducing all of Europe to those composers' music. He premiered countless operas of his contemporaries, including Wagner, while he was Kapellmeister and conductor of the court orchestra in Weimar. He associated with the finest singers of the mid-nineteenth century while the Weimar opera productions were underway, all of which enhanced his natural affinity for the singing voice. Liszt was an extraordinarily generous man, a devoted and supportive friend, and a dedicated teacher to countless students who flocked to Weimar to study piano with him free of charge.

Liszt spent his youthful, formative years in Paris where he was influenced by the operatic writing of Meyerbeer and the Italian *bel canto* composers, Rossini, Donizetti, and Bellini. Many of his songs were composed in the 1840's and are characterized by florid piano parts and long, lyrical vocal lines. These songs were written primarily to French and Italian texts, and his middle and later songs are mostly settings of German poetry. In his later compositional style, he had grown beyond his youthful exuberance: vocal lines have sharper accents, fewer melismas, narrower ranges, greatly scaled down piano parts, and extraordinary use of silence, i.e. rests in both the piano and vocal lines. Additionally, his late works presage the declamatory and *Sprechstimme* styles of the early modernists, Berg, Webern, and Schönberg. Getting to know Liszt's songs makes a fascinating study as they reveal so clearly his strengths, his foibles, his youth, his developing maturity musically, and his aging philosophically, as evidenced in his choice of texts and musical textures.

He struggled with soul-searching issues. There are songs with religious symbols. There are love songs, with reference most often to the power of profound brotherly or spiritual love. And throughout one can see the theme of “redemption through love.” The most pervading characteristic in all of his songs is their portrayal of his chosen issues in a positive light, or at the very least, with an unanswered question at the song's conclusion. Liszt, the philosopher, was full of resignation, but his is a resignation born of a reconciliation that eases cares. Some of Liszt's songs are to poems of the highest literary quality. Did he plumb their literary depths? Probably not. Did he transcend the limits of the lesser poets' writings? Always. When considered as new creations, his songs are without exception complete and worthy statements, sincere in their intent, and full of integrity. They were written by one of the most unique figures in music history, and they are undoubtedly unique works of art.

Acknowledgements

I would like to thank the CSU voice faculty for their generous support of this project, and the vocal coaching students for their enthusiasm and willingness to add this repertoire to their already full schedules. It has brought me great pleasure working with them this year. My wonderful tenor husband, Dr. James McDonald, and I had a great time together over the years preparing and performing many of the songs of Liszt. I would like to dedicate this program to his memory. He was and is a constant source of inspiration to me.

Annie McDonald



Translations

Poetry of Heinrich Heine (1797-1856)

Du bist wie eine Blume

Du bist wie eine Blume
So hold und schön und rein
Ich schau' dich an, und Wehmut
Schleicht mir ins Herz hinein.

You are so like a flower,
So pure, and fair and kind;
I gaze upon you, and sadness
Encloses my heart within.

Mir ist, als ob ich die Hände
aufs Haupt dir legen sollt',
betend, dass Gott dich erhalte
so rein und schön und hold.

It seems as though I must lay
My hand upon your brow,
Praying that God may keep you,
So pure and fair and lovely. //

Im Rhein, im schönen Strome

Im Rhein, im schönen Strome
Da spiegelt sich in den Well'n
Mit seinem grossen Dome
Das grosse, heil'ge Köln.

In the Rhein, in the holy stream,
Is mirrored in the waves,
With its great Cathedral,
That great, holy city Cologne.

Im Dom da steht ein Bildnis,
Auf goldnem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.

In the Cathedral stands an image
Painted on golden leather;
Into the wildness of my life
It has shone as a friend.

Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

Flowers and little cherubs hover
Around our beloved Lady;
The eyes, the lips, the cheeks...
They match my beloved's exactly. //

Morgens steh ich auf und frage

Morgens steh ich auf und frage
Kommt feins Liebchen heut?
Abends sink' ich hin und klage,
Aus blieb sie auch heut.

Every morning I awake and ask:
Will my sweetheart come today?
Every evening I sink down and lament:
She stayed away again today.

In der Nacht mit meinem Kummer
lieg ich schlaflos, wach;
träumend, wie im halben Schlummer,
träumend wandle ich bei Tag.

All night with my grief
I lie sleepless, awake;
dreaming, as if half asleep,
Dreaming I pass the day. //

H.H. Von Fallersleben (1798-1874)

In Liebeslust, in Sehnsuchtsqual

In Liebeslust, in Sehnsuchtsqual,
O höre mich!
Eins sing' ich nur viel tausendmal
Und nur für dich!
Ich sing' es laut durch Wald und Feld,
O höre mich!
Ich sing' es durch die ganze Welt:
Ich liebe dich!

In love's delight, in yearning pain,
Oh hear me!
One song I sing a thousand times;
And only for you.
I sing it loud through wood and field,
Oh hear me!
I sing it to the whole world:
I love you!

Translations, ctd.

Und Sorge, daß dein Herze glüht
Und Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz
In Liebe warm entgegenschlägt.

And let it be that your heart glows
And nurtures and carries love,
As long as another heart is still
Warmly bestruck by love for you!

Und wer dir seine Brust erschließt,
O tu ihm, was du kannst, zulieb!
Und mach ihm jede Stunde froh,
Und mach ihm keine Stunde trüb.

And to one who spills his breast to you,
O to him, do what you can, in Love!
And make him happy for each moment,
And never let him be sad for one!

Und hüte deine Zunge wohl,
Bald ist ein böses Wort gesagt!
O Gott, es war nicht böse gemeint, -
Der andre aber geht und klagt.

And guard your tongue tightly,
In case any slight escapes your mouth!
O God, it was not meant that way, -
But the other recoils hurt and sighing.

Dann kniest du nieder an der Gruft
Und birgst die Augen, trüb und naß,
Sie sehn den andern nimmermehr -
Ins lange, feuchte Kirchhofsgras.

Then you will kneel down
And your eyes will be cloudy and wet,
You will never see the other again,
In the church graveyard's long, damp grass.

Und sprichst: O schau auf mich herab,
Der hier an deinem Grabe weint!
Vergib, daß ich gekränkt dich hab!
O Gott, es war nicht böse gemeint!

You say: O look at me below,
I who cry here at your grave!
Forgive me that I insulted you!
O God, it was not meant that way!

Er aber sieht und hört dich nicht,
Kommt nicht, daß du ihn froh umfängst;
Der Mund, der oft dich küßte, spricht
Nie wieder: Ich vergab dir längst!

Yet he sees and hears you not,
You cannot comfort him again;
The lips which kissed you often speak
Not again: I forgave you long ago!

Er tat's, vergab dir lange schon,
Doch manche heiße Träne fiel
Um dich und um dein herbes Wort -
Doch still - er ruht, er ist am Ziel!

Indeed, forgive you he did,
But tears he would freely spend,
About you and your harsh word -
Hush! He rests, he has reached his goal!

O lieb, so lang du lieben kannst!...

O love, love as long as you can... //

Marchese Cesare Bocella

Angiolin dal biondo crin (1839)

Angiolin dal biondo crin,
Che due verni ai visti appena,
Sia tua vita ognor seren,
Angiolin dal biondo crin,
Bella imagine d'un fior.

Angel fair with golden hair,
Just two springs have smiled upon you;
May life's way be free from care,
Angel fair with golden hair,
Lovely image of a flow'r.

Che del sol t'indori un raggio,
Che benign'aura del Cielo
Ti carrezzi in sullo stel,

May soft breezes gently fan you,
While the sun's bright beams caress thee;
May the stars shed radiance rare,

Translations, ctd.

Freudvoll und leidvoll

Freudvoll Und leidvoll, Gedankenvoll sein; Langen	Joyful And sorrowful, Thoughtful; Longing
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Und bangen In schwebender Pein; Himmelhoch jauchzend Zum Tode betrübt; Glücklich allein Ist die Seele, die liebt.	And anxious In constant anguish; Skyhigh rejoicing Despairing to death; Happy alone Is the soul that loves. //
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Über allen Gipfeln ist Ruh

Über allen Gipfeln Ist Ruh', In allen Wipfeln Spürest Du Kaum einen Hauch; Die Vögelein schweigen im Walde. Warte nur! Balde Ruhest du auch.	Over all the peaks It is peaceful, In all the treetops You feel Hardly a breath of wind; The little birds are silent in the forest... Only wait! Soon You, too, shall rest. //
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Lord Alfred Tennyson (1809-1892)

Go not, happy day

1. Go not, happy day, From the shining fields, Till the maiden yields. Rosy is the West, Rosy is the South, Roses are her cheeks, And a rose her mouth.	3. Till the red man dance By his red cedar-tree And the red man's babe Leap, beyond the sea.
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2. When the happy Yes Falters from her lips, Pass and blush the news Over glowing ships; Over blowing seas, Over seas at rest, Pass the happy news, Blush it thro' the West;	4. Blush from West to East, Blush from East to West, Till the West is East, Blush it thro' the West. Rosy is the West, Rosy is the South, Roses are her cheeks, And a rose her mouth. //
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Ferdinand Freiligrath (1810-1876)

O lieb, so lang du lieben kannst!

O lieb, so lang du lieben kannst! O lieb, so lang du lieben magst! Die Stunde kommt, die Stunde kommt, Wo du an Gräbern stehst und klagst.	O love, love as long as you can! O love, love as long as you will! The time will come, When you will stand grieving at the grave.
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Translations, ctd.

Und träumend noch in stiller Nacht Muss singen ich, Ich singe, wenn mein Aug' erwacht: Ich liebe dich!	And dreaming in the quiet night I must sing. I sing when my eyes awake: I love you!
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Und wenn mein Aug' im Tode bricht, O sähst du mich! Du sähst, dass noch dies Auge spricht: Ich liebe dich!	And if my eye is closed in death, Oh, if you would look at me, You would see my eyes still say: I love you! //
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Peter Cornelius (1824-1874)

Wieder möcht' ich dir begegnen

Wieder möcht' ich dir begegnen, Wieder schauen deinen Blick; Aber was auch mein Geschick, Deine liebe Seele will ich segnen!	Once more I would like to meet you, Look into your eyes again; But whatever my destiny I will bless your beloved soul.
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Leben möcht' ich dir zu Füßen, Blumen streuen vor dich hin, Aber, ob ich ferne bin, Deine liebe Seele will ich grüssen!	I would like to live at your feet, Strew flowers before you, But, though I am far away, Your dear soul will I greet! //
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Friedrich Rückert (1788-1866)

Ich liebe dich, weil ich dich lieben muß;

Ich liebe dich, weil ich dich lieben muß; Ich liebe dich, weil ich nicht anders kann; Ich liebe dich nach einem Himmelsschluß; Ich liebe dich durch einen Zauberbann.	I love you because I must love you; I love you because I know nothing else; I'll love you to the end of days, I love you as one enchanted.
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Dich lieb ich, wie die Rose ihren Strauch; Dich lieb ich, wie die Sonne ihren Schein; Dich lieb ich, weil du bist mein Lebenshauch; Dich lieb ich, weil dich lieben ist mein Sein.	I love you as a rose loves its branches; I love you as the sun loves its shine; I love you because you are my life's breath; I love you, because to love is my existence. //
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Oscar von Redwitz (1823-1891)

Es muss ein Wunderbares sein

Es muss ein wunderbares sein Ums Lieben zweier Seelen, Sich schliessen ganz einander ein, Sich nie ein Wort verhehlen. Und Freud und Leid und Glück und Not So mit einander tragen; Vom ersten Kuss bis in den Tod Sich nur von Liebe sagen.	It must be a wonderful thing For two souls to be in love, Closing each other in so completely, Never concealing a word; And joy and grief, and happiness and hardship, Enduring these with each other From the first kiss until death, Speaking together only with love. //
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Translations, ctd.

Poetry of Victor Hugo (1802-1885)

Comment, disaient-ils

Comment, disaient-ils,
Avec nos nacelles,
Fuir les alguazils?
Ramez, disaient-elles.

“How then,” asked he,
“By boat and tide
Flee the officers?”
“Row,” she replied.

Comment, disaient-ils,
Oublier querelles,
Misère et périls?
Dormez, disaient-elles.

“How then,” asked he,
“Set aside
Misery and strife?”
“Sleep,” she replied.

Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils?
Aimez, disaient-elles.

“How then,” asked he,
Enchant the beauties
Without a potion?”
“Love,” she replied. //

S'il est un charmant gazon

S'il est un charmant gazon
Que le ciel arrose,
Où brille en toute saison
Quelque fleur éclore,
Où l'on cueille à pleine main
Lys, chèvre-feuille et jasmin,
J'en veux faire le chemin
Où ton pied se pose!

If there's a lovely grassy plot
watered by the sky
where in every season
some flower blossoms,
where one can freely gather
lilies, woodbines and jasmines...
I wish to make it the path
on which you place your feet.

S'il est un sein bien aimant
Dont l'honneur dispose,
Dont le ferme dévouement
N'ait rien de morose,
Si toujours ce noble sein
Bat pour un digne dessein,
'en veux faire le coussin
Où ton front se pose!

If there is a loving breast
where honour rules,
where tender devotion
is free from all gloominess,
if this noble breast always
beats for a worthy aim,
I wish to make it the pillow
On which you lay your head.

S'il est un rêve d'amour,
Parfumé de rose,
Où l'on trouve chaque jour
Quelque douce chose,
Un rêve que Dieu bénit,
Où l'âme à l'âme s'unit,
Oh! j'en veux faire le nid
Où ton coeur se pose!

If there is a dream of love
scented with roses,
where one finds every day
something gentle and sweet,
a dream blessed by God
where soul is joined to soul,
oh, I wish to make it the nest
In which you rest your heart. //

Oh! quand je dors,

Oh! quand je dors, viens auprès de ma couche,
comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...
Soudain ma bouche
S'entrouvrira!

Oh, when I sleep, approach my bed,
As Laura appeared to Petrarch;
And as you pass, touch me with your breath...
At once my lips
Will part!

Translations, ctd.

Sur mon front morne où peutêtre s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre se lève...
Soudain mon rêve
Rayonnera!

On my glum face, where perhaps
A dark dream has rested for too long a time,
Let your gaze lift it like a star...
At once my dream
Will be radiant!

Puis sur ma lèvre où voltige une flamme,
Éclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme...
Soudain mon âme
S'éveillera!

Then on my lips, where there flits a brilliance,
A flash of love that God has kept pure,
Place a kiss, and transform from angel into woman...
At once my soul
Will awaken! //

Poetry of Wolfgang von Goethe (1749-1842)

Der du von dem Himmel bist (Wanderers Nachtlied)

Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt elend ist,
Doppelt mit Erquickung füllest,
Ach! ich bin des Treibens müde!
Was soll all der Schmerz und Lust?
Süßer Friede,
Komm, ach komm in meine Brust!

The Wanderer's Night Song

You who are from heaven,
You quiet all sorrow and pain;
And he who is doubly wretched
You fill with twice as much comfort.
Ah! I am tired of being driven!
For what is all this pain and joy?
Sweet peace,
Come, ah, come into my heart! //

Kennst Du das Land (Lied der Mignon)

Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin! Dahin
Möcht ich mit dir, o mein Geliebter, ziehn.

Do you know where the lemon blossom grows,
In foliage dark the golden oranges glow,
A gentle breeze blows from the azure sky,
Still stands the myrtle, and the laurel, high?
Do you know it well?
“Tis there! 'Tis there
I would with you, oh my beloved, go.

Kennst du das Haus? Auf Säulen ruht sein Dach.
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?
Dahin! Dahin
Möcht ich mit dir, o mein Beschützer, ziehn.

Do you know the house, its roof on columns fine?
Its hall glows brightly and its chambers shine,
And marble figures stand and gaze at me:
What have they done, oh wretched child, to thee?
Do you know it well?
“Tis there! 'Tis there
I want to go with you, oh my protector.

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut!
Kennst du ihn wohl?
Dahin! Dahin
Geht unser Weg! O Vater, laß uns ziehn!

Do you know the mountain with misty shrouds?
The mule is seeking passage through the clouds;
In caverns dwells the dragons' ancient brood;
The cliff rocks plunge under the rushing flood!
Do you know it well?
"Tis there! 'Tis there
Leads our path! Oh, father, let us go. //