



**Faculty of Fine Arts
Department of Music
Concert Series 2025-26**

ULeithbridge Collaborative Ensemble

**Twilight Reveries:
A Night of Dances, Dreams, and Duets**

**December 2
7:30 pm
Recital Hall**

The U of L Collaborative Ensemble
under the direction of Dr. Sandra Stringer, Dr. Carolyn Herrington

Twilight Reveries
A Night of Dances, Dreams, and Duets
December 2nd, 2025 at 7:30pm
University of Lethbridge Recital Hall

4 Ländler, D. 814 Franz Schubert (1797 – 1828)
Ländler Nos. 1 & 2

Sandra Nauta and Liam Roussel, piano

Ländler Nos. 3 & 4

Lilyann Saunders and Ray Ross, piano

2 Selections from *Berceuses pour piano à 4 mains* Reynaldo Hahn (1874 – 1947)
Berceuse des jours sans nuages

Lilyann Saunders and Ray Ross, piano

Berceuse tendre

Sandra Nauta and Liam Roussel, piano

Nacht und Träume Franz Schubert (1797 – 1828)
Fleur desséchée Pauline Viardot (1821 – 1910)
Ihr Bildnis Clara Schumann (1819 – 1896)

Stone Campbell, bass; Maren Livingstone, soprano; Mya Kuss, piano

The Swan (from *Carnival of the Animals*) Camille Saint-Saëns (1835 – 1921)
Sandra Nauta and Lilyann Saunders, piano

Anitra's Dance (from *Peer Gynt*) Edvard Grieg (1843 – 1947)
Ray Ross and Liam Roussel, piano

2 Selections from *Ma mère l'oye* Maurice Ravel (1875 – 1937)
Pavane de la belle au bois dormant
Sandra Nauta and Lilyann Saunders, piano

Le jardin féerique

Ray Ross and Liam Roussel, piano

Chanson des cueilleuses de lentisques
(from *Cinq chansons populaires grecques*)

Maurice Ravel (1875 – 1937)

Die Nacht
Allerseelen

Richard Strauss (1864 – 1949)

Noelle Kuntz, soprano; Emmalynn Boehmer, piano

2 Selections from *Norwegian Dances, Op. 35*
Dance No. 2

Edvard Grieg (1843 – 1947)

Lilyann Saunders and Ray Ross, piano

Dance No. 3

Sandra Nauta and Liam Roussel, piano

Champagne Toccata

William Gillock (1917 – 1993)

Sandra Nauta, Lilyann Saunders, Ray Ross, Liam Roussel

Program Notes

Franz Schubert, 4 Ländler

Written in 1824 by Franz Schubert, **Numbers One and Two** from **4 Ländler**, D. 814 were composed as part of a 4-piece piano duet collection based on the lively Austrian country dance, the Ländler. This collection of pieces closely resembles Austrian folk music, with lilting rhythmic drive, relaxed tempo, happy association, and clear harmonies. When Schubert wrote these short pieces, he was 27 years old, and yet this was in the later years of his life. Born on January 31st, 1797, he died on November 19th, 1828, of typhoid fever. In his short career, however, Schubert produced an astonishing amount of repertoire that remains as staples of the classical music world today. In his 4 Ländler, compelling harmonies, strong resolutions, and supportive basslines create the underlying structure that would make dancing to this music easy and fun. Holding a very consistent texture throughout, harmonic context is provided by the secondo part, while simple melodies unfold in the primo part. This creates an overall texture of completion and fullness, without being busy or thick. Keeping to this theme of beautiful simplicity, the range of these pieces is kept within four octaves or so, with many of the voices being played in close proximity. The pianist's hands are often very close, with the primo and secondo parts each barely extending past an octave between their respective right and left hands, and there are few registral variations or leaps, adding to the sense of consistency and beautiful simplicity that is integral to these pieces.

--Sandra Nauta

Vier Ländler for Piano 4 Hands (D.814), No. 3

Vier Ländler for Piano 4 Hands (D.814) is a part of a collection of Austrian folk dances composed by Franz Schubert (1797-1828) in 1824.

In 1824, Schubert was struggling to get recognition in prestigious music societies but was eventually accepted after reapplying. He was exploring his compositional style, teaching at his father's music school and giving private performances.

The dance quality of the Ländler is reflected in the secondo part because the rhythm is simply three-quarter notes in a row. This gives the piece a strong sense of rhythm and of the 3/4 time signature. The notes are marked with staccato accents, and the dynamic is marked as forte, creating an intense and captivating atmosphere. This is a darker-sounding piece with accidentals throughout, creating moments of tension through dissonance. The third beat of each bar is accented in the first half of the piece, which results in a chaotic feeling as the offbeat is emphasized. The second half has more of a dance feel because the accent disappears. In the secondo part there are many fifth leaps, whereas in the primo part there is more stepwise motion. The primo has the melody, but the secondo grounds the higher pitches, and especially the chromatic pitches, in the primo. There are many octaves in the secondo part, with a fifth in between. Both parts remain in the same register throughout.

The piece has a waltz-like feel but sounds a lot more powerful, dissonant and 'gritty' than a waltz. A Ländler is a folk or peasant dance and is not as elegant as a waltz. It is a casual country social dance.

Vier Ländler for Piano 4 Hands (D.814), No. 4

This piece is part of the same set as the previous piece. The fourth Ländler contrasts greatly with the last dance. No.3 was harsh sounding and chromatic but No.4 is pianissimo for most of the piece and has connected articulation rather than staccatos. The *una corda* pedal combined with the damper pedal gives this piece a soft, blurred and understated sound. It sounds graceful and "con sordini", which means "with use of a mute." It is interesting to see "con sordini" in this context as usually this term would be in a score for a string instrument. That means that there is a very specific 'string' sound that Schubert wants us to achieve with the soft pedal.

In the first phrase, both the primo and secondo parts play these ascending scale patterns and mirror each other. After the repeated section, the secondo part embellishes the primo. For the first half of the piece, the melody does not have a very wide range. It remains within the same two octaves. In the second half, after the repeated section, the melody leaps to a higher register.

The piece has the characteristic sound of a Ländler because of the half note and then quarter note rhythms, which strongly establish the time signature. There are many forte-piano markings throughout the piece, creating contrast. The half note and then quarter note rhythms with forte pianos help the dance feel of the piece.

--Lilyann Saunders

Berceuse des jours sans nuages is the 1st of 7 lullabies written by French composer Reynaldo Hahn (1874-1947) (Originally from Venezuela) and published in 1904. Hahn was about mid-career at the time of this composition and had already completed some significant works, such as *Chansons grises*, which included *L'heure exquise* and *À Chloris*. He had not received his French Citizenship yet; that was to come in the near future, approximately 1907-1909. Although he was not a citizen, yet he had moved to Paris at the age of 3 and therefore had predominantly grown up in the French culture.

The title of this piece is very descriptive. The title translates to "Lullaby of days without clouds." The title very simply sets the mood, speed, musical touch, atmosphere, and timbre of the piece both as a performer and listener.

The lower part is very simple and could be considered "child-like" and carefree in nature. It acts as a heartbeat for the melody line happening in the upper part. The challenging part about that is maintaining this quiet heartbeat in the background while allowing the melody, in the primo part, to gently shine.

I would encourage you to listen to how simple, gentle, and carefree this piece is. Technically speaking, 4 hands are playing at once, which could be misleading in terms of the volume of notes and sound that this situation might produce. Oddly enough, the arrangement keeps things simple, gentle, and singing in quality. This is accomplished by keeping the lower part simple and minimalistic, and the upper part also minimalist. The rhythm is all very straightforward with no offbeat emphases or fast note passages, and the dynamics are kept quiet, reserved, and peaceful. Enjoy as we present *Berceuse des jours sans nuages*.

--Ray Ross

Reynaldo Hahn (1874-1947) was a French composer Hahn's mother was from a Spanish family who settled in Venezuela in the 18th century. Hahn moved to Paris when he was 4 years old, and by age 6, he would play his debut show at a musical soirée hosted by Princess Mathilde, niece of Napoleon I. In 1907, Hahn officially took French citizenship and would volunteer for the army following the breakout of WWI in 1914, even though he was over the age of conscription. He was known for other works such as his Piano Concerto (1930) and would also be commissioned to write the opera *Le marchand de Venise* (1935, based on William Shakespeare's *The Merchant of Venice*, this work was commissioned by the Paris Opéra). Due to his Jewish ancestry, his music was banned by the Nazis during the occupation of France (1940-1944). Hahn spent that period in hiding, but he still composed music during this time. Following Hahn's Death, his music was dismissed as merely evocative of Parisian salons in the early 20th century but would eventually be revived in the 1990s.

Reynaldo Hahn composed ***Berceuse tendre*** (translated directly to English as "Tender Lullaby") as the seventh movement of his *Berceuses à 4 mains* in 1904. Though it is not known which poems inspired the berceuses, it is said that Hahn inspired himself a lot from poetry in his compositions. The title implies that the piece brings a feeling of serenity and peace to the listener, which it does. The entire piece is intended to be played as legato, almost like the performers are meant to put a baby to sleep. The pieces, in their own way have a very poetic feel to them, despite not having a poem necessarily linked with them.

--Liam Roussel

Nacht und Träume, Franz Schubert (1797-1828)

"Nacht und Träume" (Night and Dreams) is a Lied that sets to music a poem written by Mathäus von Collin (1779-1824). The theme of night and dreams is created through the notes that the piano part is playing. The perpetual motion throughout the whole piece expresses the sense of the peaceful nature that can lull someone to sleep. The text of the piece speaks about crying when the day breaks and wanting the return of the dreams and the comfort that the night brings. The vocal part encapsulates the theme of longing and calmness that occurs with the elongated held notes that the singer has to do. The texture of this piece is simple with the constant sixteenth notes, but there are interesting harmonic changes throughout when the singer is saying "they listen to you with pleasure", which this line is repeated twice while changing harmonies. There is an interesting change, especially when there are repeated lines of the lyrics, which makes the longing for the night to stay more evident. In the final measures of the piece, there is stress created with chords resolving, unresolving, and finally going back to the home key for the final chord.

Fleur desséchée, Pauline Viardot (1821-1910)

"Fleur desséchée" translates to "dried flower" and is part of a larger work called *Douze mélodies sur de poésies russes*, meaning "Twelve Melodies on Russian Poems." The poem for this song was written by Alexandre Pushkin (1799-1837) in 1828 and translated into French by Louis Pomey (1835-

1901), who was a painter who translated foreign texts for Pauline's songs. This piece has a theme of past love and nostalgia, which are represented through the lyrics by pressed flower. The use of the flower shows a reflection on the past love, longing, and the memories associated with the flower. The vocal part of this piece shows the characteristic of the longing that is connected with the topic of the song. In the animato portion, the voice creates the curiosity of the dried flower and wonders the story it tells with the shorter groupings of words from the vocal part that are asking, "What day?" "What place?" The last section in this piece brings back the main idea, but the chords are now rolled; this section feels like an acceptance of the past love and appreciation of the memories that the flower holds.

Ihr Bildnis, Clara Schumann (1821-1896)

"Ihr Bildnis" (Her Portrait), was composed in 1840 to a poem by Heinrich Heine (1797-1856). "Ihr Bildnis" is part of the set called 6 Lieder Opus 13. The text in this song exhibits a feeling of sorrow, remembering a loved one looking at their portrait, and having the feeling of the picture coming back to life. Throughout this piece, you can hear the connection between the voice and piano parts, as in many parts, they share a common melodic line. This piece is filled with continuous eighth notes and chromatic chords, such as in the preludes and postludes of this song, that create the stress of missing a loved one. The piano part is singing along with the vocal part for most of the piece, which has a constant reminder of the main melodic line throughout the piece. Another characteristic of "Ihr Bildnis" is the dreamlike aspect of the poem, which comes from the stanza where it talks about the portrait itself. The vocal line depicts that theme with the rhythms and the reinterpretations of chords at important textual places. Having the two parts very connected makes the lyrics have a greater effect and helps create the atmosphere of the piece.

--Mya Kuss

Le cygne (The Swan), movement XIII from Le Carnaval des animaux (The Carnival of the Animals)

This piece was composed in 1886 by Camille Saint-Saëns (1835-1921), as part of the collection *Le carnaval des animaux*, which translates to "The Carnival of the Animals." Saint-Saëns wrote the collection while on holiday in Austria. However, he forbade the other pieces in the collection from being played in his lifetime, because they were very playful and satirical and Saint-Saëns wanted to be taken seriously as a composer. "Le cygne" is the most lyrical and well-known piece in the collection.

The title, "Le cygne" or "The Swan," gives us a good idea of how this piece sounds. A swan is a graceful, unhurried and large bird that takes up space. When picturing a swan, you may also picture a sparkling lake. Together, the 16th notes in the upper register evoke the sparkling lake, and the steady quarter notes in the melody represent the swan gliding across the lake. The primo part consistently spans octaves, and the secondo part has small leaps down and then stepwise motion back up in the melody. The primo part embellishes the swan's movement. The title is reflected in the secondo part of the piece in a few ways. The unusual 6/4 time signature and larger note values reflect the slow, graceful movement of the swan as well as the fact that swans take up space. Although our ears are often drawn to higher registers, the melody in the secondo grounds the piece and feels like a swan's steady movement and tranquillity as opposed to flashiness.

The piece was originally composed for solo cello and two pianos. The melody was played by a cello, and so the secondo piano part mimics that sound and plays in the same range. The low, resonant sound of the cello is imitated in the secondo part, representing the swan.

--Lilyann Saunders

In 1874, playwright Henrik Ibsen (1828-1906) requested that Edvard Grieg (1843-1907) write the music for the play entitled “Peer Gynt,” which is where the original version of this piece, “**Anitra’s Dance**,” was created.

At this point in history, Edvard Grieg, had become a well-known composer. Edvard Grieg’s original work, music composed for the play “Peer Gynt” was given several parameters for its duration and the order in which the pieces were to be performed by Grieg himself. Although the premiere of the play was a huge success, Grieg felt it did not do his original work justice the way it was presented in the play and therefore created a 2-part orchestral arrangement to appeal to a larger audience in Europe at the time and do his original work justice.

In the original play, “Peer Gynt,” “Anitra’s Dance” takes place in the desert. Anitra is the chieftain’s daughter and performs a seductive dance for the main character, Peer Gynt. Peer is mistaken for a prophet, and when Anitra realizes he isn’t actually a prophet, she seduces him, robs him, and leaves him deserted. This piece has tonal elements that may be derived from the Middle East, which you may recognize in some of the ornamental figures and melodies throughout.

Listen for the main melodic opening theme as it is used in many different keys and ways to illustrate different moods, ideas, questions, and contexts throughout the piece. We hope you enjoy as we present Anitra’s Dance.

--Ray Ross

Maurice Ravel, “Pavane de la belle au bois dormant” from *Ma mère l’oye*

In 1908, when his father’s health was very poor, Maurice Ravel, who was born on March 7, 1875 and passed away on December 28, 1937, composed the first movement of his *Ma mère l’oye*, M. 60. This first movement, titled “Pavane de la belle au bois dormant”, translates to “Pavane of Sleeping Beauty” and this mixture of beauty and uncertainty is reflected in the eerie quality created by the subtle chromatic dissonance present within the two parts, as well as between them. The title of the collection, *Ma mère l’oye*, most commonly translates to “Mother Goose”. The chromaticism in this piece reflects the eerie quality of a sleeping beauty, creating a sense of uncertainty as to whether she will ever wake up again, and keeping the audience stuck in the strangely silent waiting. With its very sparse texture, featuring only 4 voices between both pianists, a sense of openness is established. This piece has a very centralized range, which creates an ethereal atmosphere without ever giving a sense of fullness or depth, even despite the lower notes, which are sometimes dissonant. For a piece with a relatively simple texture, the chromatic lines and relationships bring out a distinctly light yet morbid character, and the juxtaposition of bright sound with dark intonations is quite fascinating. Equally intriguing is the context around this piece: a month after Ravel composed this movement, his father passed away, and Ravel never got around to composing the other four movements until 1910, two years later. Interestingly, this piece was composed for Mimi and Jean Godebski, ages 6 and 7, and was premiered by an 11 and 14 year old in 1910, revealing Ravel’s support of and belief in young pianists. Later, Ravel actually also orchestrated this piece as a suite.

--Sandra Nauta

Maurice Ravel (1875-1937) was one of the founders of Impressionism, though he rejected the term. He used a lot of compositional styles, such as modern, baroque, neoclassicism and jazz. For example, Ravel’s Piano Concerto in G Major features elements of jazz music as well as elements of Basque folk music. Outside of his work as a composer, Ravel played a key role in founding the Société Musicale Indépendante (SMI) in 1909. With Ravel’s organization, Gabriel Fauré would be installed as President of the SMI. The inaugural concert of the SMI took place on April 20th 1910, which included a debut performance for Ravel’s *Ma mère l’oye* by Jeanne Leleu and Geneviève Durony.

Maurice Ravel composed *Ma mère l'oye* (literally: My Mother, The Goose translated in English. The official translation reads as Mother Goose Suite) from 1908-1910, based predominantly on fairy tales by Charles Perrault (1628-1703). These pieces were written for the Godebski children. Jacques Charlot transcribed *Ma mère l'oye* for solo piano, also in 1910. Charlot died in combat during World War One and would receive a dedication for the first movement of Ravel's *Le tombeau de Couperin*.

Unlike the four other pieces in this set, ***Le jardin féerique*** doesn't have an attached fairy tale to it. Some historians thought Ravel's intention might've been to depict Sleeping Beauty waking up in the enchanted garden. The translation of this piece to English spells "The Enchanted Garden," which could mean that Sleeping Beauty wakes up in the garden with fairies flying around the premises. In the fairy tale by Charles Perrault the story ends with Sleeping Beauty falling asleep with the entire kingdom also falling asleep with her. The Kingdom will only wake up when Sleeping Beauty does. The prince ends up waking up Sleeping Beauty in Perrault's version of the story.

--Liam Roussel

"Chanson des cueilleuses de lentisques" is a poem written by Michel Dimitri Calvocoressi and was set to music by Maurice Ravel (1853-1937). This song is part of a set of five Greek Folk songs called "Cinq melodies populaires grecques." He wrote these songs for singer Marguerite Babaian, soprano, who was a popular female singer at the time. Around the time that Ravel wrote these pieces, he had just premiered an orchestral song called "Sheherazade." M.D Calvocoressi was a Greek and French poet who collected these folk songs and translated them from Greek to French before giving them to Ravel. Ravel then set music to them as quickly as he could in about 36 hours.

"Chanson des cueilleuses de lentisques" is the fourth piece in the set, and the title translates to "Song of the Lentisk Gatherers." A Lentisk is a small shrub or tree that is covered in red buds. This song is about the joy in loving someone who is as beautiful as an angel. This song does not use a typical diatonic scale, instead it uses the Lydian scale which raises scale degree four. This raised note happens on important words such as Helas! (Alas!), angel, and passionately. My favourite aspect of this piece is the constant switch of meter from 2/4 to 3/4 which creates a floating and dream-like atmosphere that is pleasant to listen to.

Richard Strauss (1864-1949) composed music for the German poem **"Die Nacht"** written by Hermann von Gilm (1812-1864 in 1885. Hermann von Gilm was an Austrian poet and lawyer who worked as a public official and wrote the poems for Strauss in 1882. This piece is from a set of songs called "Eight Poems Opus 10." At this time in his life, Strauss had met a conductor who commissioned Strauss's "Suite for 13 Winds" for the orchestra and invited him to conduct it. This helped propel Strauss into the start of his musical career.

The poem "Die Nacht" translates to "The Night" and is from Hermann's volume of poetry called "Letzte Blätter." It is about the fear that just as the night steals the colour away from beautiful things, it will also steal the beloved away from the lover. My favourite aspect of this piece happens on the last page with the key change into the parallel minor key. It creates a tense moment as the lover cries out to his beloved to "come closer."

Richard Strauss composed music for the German Poem **"Allerseelen"** written by Hermann von Gilm. This piece is the last in the set of Eight Poems which was one of Strauss's first complete sets of work that he published. "Allerseelen" translates to "All Soul's Day" which is a religious holiday celebrated every year on November 2nd. It is a silent holiday where dancing and singing is prohibited in public places. This song is about missing and reminiscing a lover who has died. My favourite aspect of this piece is the contrasting rhythms on the third page. The piano plays triplets when the singer sings

eighth notes and vice versa. This piece is interesting in the way that it has many offbeats and triplet rhythms that enhance the feeling of strong emotions while keeping the song tranquil and beautiful.

--Emmalynn Boehmer

In 1881, after having suffered through physical and mental health challenges in the late 1870s, Edvard Grieg completed composing the 4 *Norwegian Dances* that you'll hear today. Of these, ***Norwegian Dance No. 2 in A Major***. Ludvig Lindeman had a collection of Norwegian folk dances that helped inspire Grieg with these 4 dances.

The Norwegian dance, or "Halling," is a traditional dance that has a feeling of 2 big beats or a back-and-forth motion when listening. This type of dance often includes acrobatics and was also a type of competitive dance typically performed by a soloist. The most common stunt performed in a Halling is when the performer, with the help of an assistant, uses a sort of "jump-kick" technique to kick a hat off the end of a stick held above their head during the performance. All of this to be done in a rhythmic manner in time with the music!

The rhythmic back-and-forth motion between the 2 hands in the secondo part creates a very dance-like feel. Contrastingly, the primo, or high part, carries a beautiful carefree melody at the beginning and the end. May resemble a young performer who entices the audience in with a display of traditional and simple dance moves. Then, in the middle section, we are caught a little off guard by a fast, intense, strong, and almost angry-sounding descending melody line that oscillates between the higher and lower performer parts. This middle section is full of strong accents in places we wouldn't normally expect an accent. This may be the spot where a dancer may display their technical ability, agility, poise, and skill during a traditional Halling Dance.

We hope you enjoy as you listen to some mischievous and contrastingly intense characters, and playful melodies as we present *Norwegian Dance No. 2 in A Major*.

--Ray Ross

Edvard Grieg, Norwegian Dance No. 3 in G Major

No. 3 in G Major from Edvard Grieg's 4 Norwegian Dances, Op. 35 was composed in 1881, originally for full orchestra. Grieg was born on June 15, 1843, and died on September 4, 1907, and, remarkably, when he was in his late teens in early 1860, he was plagued by both pleurisy and tuberculosis and yet was able to not only overcome them but to make his concert pianist debut the following year. Two decades later when he was composing this piece, he was director of the Bergen Philharmonic Orchestra, which perhaps inspired his organization of this piece for full orchestra. With a bright dance-like melodic element in the primo, and a secondo with very bold emphases of accents, harmonies, and direction, a strong yet playful mood is created, and the sense of celebration and festivity that is characteristic of the Norwegian Dance is inspired. In keeping with this overall grandiose character – which reflects the original orchestration of this work – this piece also covers a wide range of registers. The opening makes use of the full keyboard, with low octaves in the bass, a bright melody in the high treble, and rich chords filling the middle register. The middle section brings the range into a tighter register, and the texture becomes more sparse, creating contrast that leads to a dramatic conclusion. All in all, this piece is perfect for a public performance of or accompaniment for a celebratory dance, keeping true to its original intentions as outlined by the title.

--Sandra Nauta

William Gillock (1917-1993) was a beloved teacher and composer from America. Many People who knew him remembered him as a very nice guy. Author Richard Reijino would mention that “without exception, everyone with whom I’ve had a conversation about William Gillock describes him as the gentlest person you would ever want to meet and said he made you feel as if you were the most important person in the room.” Gillock’s dedication as a teacher was also well noted in Reijino’s article. Take this letter by Gillock to fellow teacher Becky Corley in 1979, “I believe that more students have learned to play well because of exciting literature than for all other reasons combined. If a piece seems worth the effort of learning, the student is more likely to give willingly – even enthusiastically – the time and thought necessary for a beautiful performance.”

William Gillock wrote the ***Champagne Toccata*** in 1977. Merriam Webster Dictionary describes a toccata as a “musical composition usually for organ or harpsichord in a free style and characterized by full chords, rapid runs, and high harmonies”. Touching on the “Champagne” aspect of the title, champagne is supposed to be light and bubbly, which is reflected by the light nature of this piece. I think that Gillock is imagining some fancy party where there is a soprano singing. This piece also seems to be inclined towards ragtime in the 1920’s with very jazzy chords and use of syncopation in the second part of the piece. The key change for the second part also indicates a change of colour from something very uplifting in the first part to something melancholic, but still in a singing voice.

--Liam Roussel

Song Texts

Nacht und Träume (Night and Dreams)

Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,
Through the quiet hearts of men;
They listen with delight
Calling out when day awakens:
Return, holy night!
Fair dreams, return!

Fleur desséchée (Dried Flower)

A flower, dried up and withered,
I find, forgotten within a book,
And suddenly with curious thoughts
My mind begins to fill.

Where did it blossom? When? In which spring?
Did it flower for a long time, and who plucked it?
A strange or a familiar hand?
And why was it put here?

Was it a souvenir of a tender meeting,
Or of a cruel parting,
Or of solitary wandering
In the quiet fields, or the shadow of the forest?

And lives yet "he", or "she"?
And where is their abode now?
Or have they withered already
Like this mysterious flower?

Ihr Bildnis (Her Portrait)

I stood in gloomy daydreams
and gazed at her portrait,
and that well-beloved countenance
began furtively to come to life.

About her lips there seemed to glide
a wondrous smile,
and, as if they were about to fill with nostalgic tears,
her eyes glistened.

And my tears flowed
down my cheeks -
and ah, I cannot believe
that I have lost you!

Chanson des cueilleuses de lentisques (Song of the Lentisk Gatherers)

O joy of my soul,
joy of my heart,
treasure which is so dear to me,
joy of my soul and heart,
you whom I love ardently,
you are more handsome than an angel.
O when you appear,
angel so sweet,
Before our eyes,
Like a fine, blond angel,
under the bright sun,
Alas! all of our poor hearts sigh!

Die Nacht (The Night)

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.

All the lights of this earth,
All flowers, all colours
It extinguishes, and steals the sheaves
From the field.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral's copper roof,
The gold.

The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.

Allerseelen (All Souls)

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once we did in May.

Give me your hand, so that I can press it secretly;
and if someone sees us, it's all the same to me.
Just give me your sweet gaze,
as once you did in May.

Flowers adorn today each grave, sending off their fragrances;
one day in the year is free for the dead.
Come close to my heart, so that I can have you again,
as once I did in May.