

Viktor Ullmann's *Lieder der Tröstung*: A Guide to His Cycle for Low Voice and String Trio

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INTRODUCTION

FOR SINGERS WITH LOW VOICES looking to perform recital material for voice and string trio, *Lieder der Tröstung* (Songs of Consolation) offers a powerful and thought provoking option. While imprisoned in the Holocaust concentration camp of Theresienstadt, Viktor Ullmann (1898–1944) composed these works for singer, violin, viola, and cello.¹ Ullmann lovingly treats the voice as an equal to the strings through creating a four-way partnership between all musical lines. The scores are published as a set with “Herbst” (Autumn) through Schott Music GmbH and Co. KG.²

A letter from Ullmann to fellow Theresienstadt prisoner Otto Zucker dated June 1, 1943 mentions the incomplete cycle, *Lieder der Tröstung*. He specifically indicated that the song cycle was composed for voice and string trio:

I have already been living in the ghetto for nine months and have composed: “Music for Aeschylus’ Prometheus,” music for “Francois Villon,” String Quartet Nr. III, Three Songs with Piano, “Lieder der Tröstung (mit Streichtrio),” Ten Songs for Yiddish and Hebraic Choir.³

In the holograph score, the string accompaniment for this cycle exists as a particell sketch (a multi-part score condensed into a four part piano accompaniment) where the fourth part is absorbed into the trio through the use of double stops. Ullmann’s manuscripts for this cycle vary little from the piano reduction available in Schott’s compilation of the composer’s songs, *Ullmann: Sämtliche Lieder für Singstimme und Klavier*.

Albert Steffen (1884–1963), who wrote the poetry used by Ullmann for *Lieder der Tröstung*, was, like Ullmann, a follower of anthroposophy. A Swiss essayist, novelist, playwright, and philosopher, Steffen inherited the leadership of Rudolf Steiner’s anthroposophic movement after Steiner’s death. An appropriate performance approach to these songs requires a good translation and an understanding of the poetry. Steffen’s creative works are evidence of his interest in Christian mysticism. The poetry Ullmann used for this cycle comes from Steffen’s collection, *Der Tröster* (The Consoler), written in 1935. Ullmann was perhaps drawn to these poems because they evoke images of frustration coupled with hope and comfort.⁴

Example 1. “Tote wollen nicht verweilen . . .,” mm. 6–8.

A majority of the commercial recordings of this cycle feature baritones, but nothing in the manuscripts indicates Ullmann had a *Fach* preference for this cycle other than the inscription at the bottom of the opening song of the cycle, “Tote wollen nicht verweilen . . .” that states, “für tiefere Stimme und Streichtrio” (for lower voice and string trio).⁵ In a letter dated June 15, 1973, written to Theresienstadt musicologist Joža Karas, Hans Günther Adler called *Lieder der Tröstung* “two songs for deep voice and string trio.”⁶

THE MUSIC

“Tote wollen nicht verweilen . . .” (The Dead Do Not Wish to Linger . . .)

In the manuscript, no title is assigned to the first piece of *Lieder der Tröstung*; the supplied title stems from the opening text. The angular melody in the vocal line contains both stepwise motion and large intervallic leaps that convey the text’s meaning and demonstrate the diversity of tone color available in the human voice. Irregular phrase lengths add interest and vary depending on the prosody. The range encompasses $B\flat_4$ to $G\sharp_5$, and like many of Ullmann’s vocal compositions, the tessitura is the same. This highly chromatic piece lacks a key signature and displays Ullmann’s fascination with the natural harmonic series and dissonances by mixing tonality with atonality. Ullmann uses three pairs of descending eighth notes ($E\sharp-C\sharp$, $E-C$, and $C\sharp-A$) to serve as the principal motive and to give the piece continuity (Example 1). Variations of the motive occur in the string interludes and postlude.

The syllabic lyric recitative style of “Tote wollen nicht verweilen . . .” models speech patterns. An understated

example of text painting occurs when the melody of the vocal line ascends to G_5 when the poetry becomes seemingly hopeful at m. 12 with the text “und erfüllen so ihr Wesen und genesen” (and fulfill thus their being and recovery; Example 2). The *pianissimo* in m. 12 is the only time Ullmann gives a dynamic marking for the vocal line, perhaps an indication of timidity and uncertainty in the declaration of a recovery. Ullmann’s demanding scoring requires the singer to execute a G_5 on the second syllable of “genesen” (recovery) at a *pianissimo*. The following line in the text references “Wasser” (water) in m. 20, and returns to earth by starting at the lower sounding F_4 , descending from the previous $E\flat_5$ in m. 12. In the next phrase, Ullmann subtly emphasizes hopeful words on higher sounding pitches. For example, “Luft” (air) soars to $F\sharp_5$ and “Sonne” (sun) sounds a half-step higher on G_5 .

Ullmann’s alternation between tonality and atonality, resulting from the frequent use of nonchord tones and chromaticism as a function of his exploration of overtones, creates the work’s dissonant harmonic language.

Example 2. “Tote wollen nicht verweilen . . .,” mm. 11–13.

The diatonic and chromatic harmonies combine in the chordal and broken figures contained within the string interludes. Minor and diminished harmonies recur, often as a function of the half step linear motion of the individual lines rather than through chordal harmonic motion. Of the two cadences in this piece, the first occurs at m. 17 to end the first section. The strings rest on a B half diminished seventh chord with an added G. This cadence occurs as a result of structure rather than harmonic syntax. Ullmann brings the piece to a close with a final cadence on an A^b augmented chord, creating a feeling of timid optimism. The minor, diminished, and dissonant harmonies reinforce illustrations of death and afterlife in the poetry.

Ullmann did not indicate a tempo marking at the beginning of the piece. However, the string interludes and postlude have tempo indications, such as *rubando* (in the style of rubato), *bewegt* (moved/agitated), and *ritardando*. An appropriate starting tempo of *andante* can be inferred from the text and the existing tempo indications. Additionally, the tempo needs to slow enough to become agitated from the previous tempo at m. 28, where the *bewegt* interlude occurs, and then relax at the subsequent *ritardando*. Ullmann demonstrates his text setting skills in his alternation of simple duple and simple triple meters. The manuscript contains no time signatures, but the measures clearly change meters where indicated in the Schott published score. Ullmann uses the metric changes to accommodate the prosody and continues to change meters throughout the postlude. The eighth note motive, illustrated in Example 2, unifies the work. Ullmann assists the singer with proper syllabic stress by placing dotted eighth notes on important syllables, demonstrating his understanding of the poem's versification.

The rather thin string trio accompaniment at the beginning of the piece begins with the viola repeating a descending minor second as a "sigh motive" (E-E^b) for the first two measures (Example 3). The manuscript shows the later addition of the viola introduction written below the first score line. Under the voice, chordal harmonies appear in the strings, while linear motion creates the harmonies in the interlude and the postlude. Ullmann allows the singer to ease into the difficult chromatic line beginning in m. 3 by providing the starting pitch, E₄, through the "sigh motive" in the viola introduction. Descending minor seconds occur frequently throughout

Example 3. V. "Tote wollen nicht verweilen . . .," mm. 1-3.

the work. The viola solo from the first two measures is slightly modified to E-E^b, F-E in mm. 18-19. This modification gives the singer the starting pitch, F₄, for the second section of the piece. Ullmann assists the singer by supporting the vocal line with some shared material in the violin line at the same pitch level. The voice and violin mirror each other often enough to give the singer support while allowing the violin to participate fully in the trio. For example, m. 5 of the violin line echoes the first statement of the "sigh motive" in m. 4 of the vocal line. A similar echo effect occurs between the voice and violin with the text "Sonne, selig in dem Lichte" (sun, happy in the light) in mm. 24-25, where the violin line sounds a major third higher, raising the last two eighth notes one octave. The Schott score notes that Ullmann indicated a G₄ in the manuscript for the last eighth note of m. 6, but the pitch has been edited to an F₄. The G in question could be a mistake in the manuscript as the violin line mirrors the previous pitch in the vocal line and the F resolves the A^b chord with an added seventh to an A^b-major chord with the added sixth scale degree.⁷ Further examination of the manuscript indicates that the G is, in all probability, an unclearly written F.⁸

The string accompaniment contains, in some variation in mm. 13, 14, 16, 28, 29, 30, 33, and 35, the descending eighth note motive mentioned at the beginning of this discussion. The viola line in mm. 40-42 presents a shorter two group version of this motive. A motivic variation to the descending pattern of three groups of paired eighth notes, seen in Example 2, first appears in m. 12 in the violin line and repeats in m. 31. In m. 27, the motive appears in slight variation in the violin line. This motivic material adds interest while maintaining forward motion and continuity in the piece.

The image shows a musical score for a vocal and piano piece. The vocal line is on a single staff, starting with the lyrics "We-sen und ge - ne - sen." The tempo is marked "rubando" and the dynamics are "pp". The piano accompaniment consists of two staves (treble and bass clef) with intricate harmonic and melodic lines. The key signature has one flat (B-flat), and the time signature is 3/4.

Example 4. "Tote wollen nicht verweilen . . .," mm. 11–17.

Ullmann begins the *bewegt* trio interlude after the text "jenseits jeglichem Gewichte" (beyond any burdens). As a Theresienstadt work, the linking of burdens with agitation is understandable. The tempo slows at the subsequent *ritardando* during the last line of text, "Erdenerbe, es ersterbe" (earth's legacy, it dies). Thereafter, the piece slows and the volume diminishes, poignantly illustrating this text. Overall, Ullmann uses the string trio to reinforce the mood and atmosphere. He changes the texture of the trio and the linear nature of the interlude at the *bewegt* section to a fugue-like counterpoint; this choice reflects the influence of Baroque era forms, as Ullmann was educated in the German classical tradition.

Steffen's poem concerns death and souls after death. The themes of the poetry, coupled with Ullmann's friendship with Steffen, undoubtedly influenced Ullmann's choice, as many composers chose texts from poets with whom they were acquainted. Ullmann easily established his sense of prosody in this setting. Through the use of tessitura, Ullmann chose to stress the more hopeful and optimistic sections in the text, such as "und erfüllen so ihr Wesen und genesen" (and fulfill thus their being and recovery) and "Luft, erlöst von allem sehnen, Sonne, selig in dem Lichte, jenseits jeglichem Gewichte. Erdenerbe, es ersterbe" (air, redeemed from all longing, sun, happy in the light, beyond any burdens. Earth's legacy, it dies). The higher tessitura subtly reinforces the text in these lines.

On the frame of an A-B-Coda form, a descending minor second "sigh motive" unifies the work in addition to the previously mentioned descending eighth

note motive. The A section comprises mm. 1–17, the B section mm. 18–39, and the coda occupies mm. 40–44. Ullmann uses a balance and blend of tonality with atonality in the interlude at mm. 13–17. In these measures, the diminished harmonies coupled with the linear motion demonstrate his confessed admiration of the compositions of Alban Berg (Example 4).

The manuscript of the first piece in *Lieder der Tröstung* demonstrates some of Ullmann's compositional process. The addition of the two-measure introduction and the lack of time signatures indicate the unfinished nature of this manuscript. Some of the Theresienstadt manuscripts are meticulously penned with careful attention to detail; however, other compositions lack elements such as time signatures and tempo markings. Ullmann either lost interest in creating a final draft of this work, or became distracted from it by more pressing matters.

"Erwachen zu Weihnachten" (Awakening at Christmas)

The original manuscript of "Erwachen zu Weihnachten" is incomplete; only the first verse was set by the composer. Nothing in the manuscript indicates Ullmann's intent for the form of this incomplete work. The Schott edition contains repeat signs and brackets not present in the manuscript. In m. 14 of the original manuscript, Ullmann continued with the vocal line for the second strophe and the notes appear exactly as they do in mm. 2–3. The vocal line stops short and ends with the third beat of m. 15. The accompaniment is missing below the vocal line in what would be m. 15.⁹ The Schott editors

11 ritard. — — — — — 1.. 2. [p] 3.

wie - der - keh - ren. [2. Prü - fe
Er - de ger - ne. [3. Denn das
jetzt zum Fe - ste.

pp pp

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Example 5. “Erwachen zu Weihnachten,” mm. 11–14.

made the piece strophic, therefore allowing performance with what remains of the manuscript. The final cadence in the Schott edition does not appear in the manuscript—the editors simply used the last chord Ullmann penned in mm. 13–14 as the final cadence (Example 5).¹⁰ The ending leaves the listener longing for a proper cadence because the piece simply stops and does not feature one of Ullmann’s ingeniously crafted signature endings.

The vocal melodic line of “Erwachen zu Weihnachten” flows by slowly descending from the first pitch to the last in long phrases. There are no rests in the vocal line; however, Ullmann placed a breath mark before the last beat of m. 4. The lack of rests in an Ullmann composition is uncommon, as he was well aware of the needs and limitations of the human voice. The text determines the breaths and varies from strophe to strophe. At m. 8, the tessitura flips from F_5 – A^b_5 in the first seven measures to A^b_4 – A^b_4 in mm. 8–11. Ullmann increases the intervallic leaps in the vocal line in mm. 8–11, moving from a minor sixth to a minor seventh on the text “sehn sie, wie die erdschweren Lasten immer wiederkehren” (they see how the earthly heavy burdens always return). The “heavy burdens” drag and stretch the intervallic leaps back and forth and illustrate the text through the exploration of vocal color in the different registers. “Erwachen zu Weihnachten” is chromatic without key signature, but instead explores the natural harmonic series. The incomplete nature of the manuscript explains the lack of significant motivic material that is present in most other Ullmann works. The lyric recitative style vocal line is declamatory and syllabic, and retains its melodic

identity over a comparatively thin texture in the string accompaniment.

As in the opening song, the harmonic language alternates between tonality and atonality. The rather thin texture of the string trio score beneath the vocal line sustains the tension. An exception occurs in both the opening measure and penultimate measure, leading to the end of each verse, with thick textures in the accompaniment. Ullmann seemingly favors unresolved dissonance at the end of the first strophe by using a symmetrical B^b major chord with the fifth of the chord lowered between two major thirds (Example 5). Throughout the work there exists a repetition of minor and diminished sonorities reinforcing, through Ullmann’s choice of harmonies, the Christian mysticism present in the references in Steffen’s poem to angels, heaven, and the cross at Christmas.

Many of Ullmann’s Theresienstadt compositions deal with the subject of sleep, or rest. The first verse of “Erwachen zu Weihnachten” speaks directly to this idea, and Ullmann’s tempo and performance directions reinforce the mood of sleep, especially in the use of dynamic markings that do not exceed *mezzo piano*. Additionally, the first verse contains imagery of purple and gold that is mirrored in “Arie des Todes” (Death’s Aria) from Ullmann’s opera *Der Kaiser von Atlantis*, op. 49, in the Steffen text “Augen noch in Schlaf geschlossen schauen wie auf Purpurschwingen Engel golden Schalen bringen” (eyes still closed in sleep look as if they are on purple wings with angels bringing golden bowls). In “Arie des Todes,” Der Tod (Death) laments the respect and rev-

Example 6. "Erwachen zu Weihnachten," mm. 4–6.

erence that was once, but is no longer, bestowed upon him. He draws comparisons between two major rituals of life, weddings and funerals. The purple and gold in the aria evoke images of wealth, pomp, and allegiance, while in "Erwachten zu Weihnachten" these colors reference angels visualized in someone sleeping, with sleep being an allegory for death. The purple wings also symbolize sunken, baggy undereyes that are supported by the cheeks, or golden bowls.

A starting tempo of *Andante senza rigore* (moving without rigor) moves to a *Tranquillo* (tranquilly) in m. 3 to reinforce the feeling of a hushed Christmas morning. Aligning with the first verse, the metric organization shifts between simple duple and simple triple meters depending on the needs of the prosody. In the manuscript, Ullmann leaves out the switch to the duple time signature at m. 7, yet he places a 3/4 time signature at m. 11. The lack of 2/4 time signature in the manuscript at m. 7 is most likely a simple omission on Ullmann's part, but is indicated by the obvious change in beats per measure. The viola line, when beneath the voice, moves in contrary motion to the rhythmic figures established in the violin and cello lines. In mm. 3–7, a descending rhythmic pattern of two eighth notes followed by a quarter note, changes depending on the meter of each measure, and unifies the piece (Example 6).

Ullmann did not give the singer any assistance in finding the starting pitch, as he did in "Tote wollen nicht verweilen . . ." The violin line shares some material with the voice starting in m. 5, assisting the singer with the chromatic line. Additionally, both rhythm and pitch class are echoed in the vocal line in m. 11 and one measure

later in the violin line. Schott's *Ullmann: Drei Lieder für Singstimme und Streichtrio* edition contains some errors. There are notes in the viola line that are impossible to play on the instrument. In m. 8, the C₃ in the viola line cannot sound in a double stop with the G^b₄, as these pitches are played using the same string. Additionally, the B₃ in m. 10 of the viola line lies outside the viola's range.¹¹ Fortunately, these notes can be performed by the cellist playing the C₃ and B₃ of the viola line in double stop with the written notes of the cello without difficulty. The incorrect note assignment is a product of Ullmann's preparation of a particell sketch, coupled with the editors of the Schott edition placing the C₃ and B₃ in the viola line instead of the cello line (Example 7).

Ullmann's choice of poetry, use of descending eighth note patterns, use of chromaticism, balance of tonality and atonality, and use of shifting meters to fit the prosody unify both pieces in *Lieder der Tröstung*. This cycle shows the influence of Ullmann's formal music education under both Arnold Schoenberg and Alois Hába. The incomplete nature of the cycle's manuscript should not discourage its performance. A graduate level singer can effectively perform this chamber work's wide range and highly chromatic passages. As stated earlier, *Lieder der Tröstung* requires that the string players be highly skilled musicians.

"Herbst" (Autumn)

"Herbst" stands apart from Ullmann's other Theresienstadt works because it is not in a cycle or part of a larger work. Performers often pair "Herbst" with *Lieder der Tröstung* in recital. Schott's *Ullmann: Sämtliche Lieder*

- flos - sen sehn sie, wie die er - den - schwe - ren La - sten im - mer
 schi - cke. Wer er - kennt im Reich der Ster - ne, trägt das Leid der
 fra - gen. Schau, es leuch - ten im Ge - ä - ste die Ge - stir - ne

Example 7. "Erwachen zu Weihnachten," mm. 7–10.

für *Singstimme und Klavier* contains arrangements for both *Lieder der Tröstung* and "Herbst" for voice and piano; however, the versions performed with string trio and those with piano accompaniment differ substantially. The piano reduction loses the depth of tone color and the individual lines of each of the string instruments. These works should, if at all possible, be performed as originally intended, for voice and string trio. Like *Lieder der Tröstung*, "Herbst" requires an accomplished string trio and an equally accomplished and experienced singer for successful performance.

Ullmann's instrumentation of these works demonstrates the extent of the cultural life available to those imprisoned in Theresienstadt. The incomplete nature of the cycle is a testament to the horrific conditions under which this work was composed. The quality of these pieces, in conjunction with their historical significance, makes them performable material in academic and cultural settings. *Lieder der Tröstung* and "Herbst" can add variety, depth, and interest to any recital program, especially a performance that already contains a string trio. Music composed by those imprisoned in Theresienstadt should not be confined only to Holocaust or World War II themed performances. Works by Ullmann and his contemporaries deserve to be performed as quality works on their own merit. Composers of this Silent Generation can easily be programmed as a part of any well rounded recital.

NOTES

1. Ingo Schultz, *Viktor Ullmann: Leben und Werk* (Kassel:

Bärenreiter, 2008), 195; Viktor Ullmann, *Ullmann: Drei Lieder für Singstimme und Streichtrio* (New York: Schott, 2005), foreword. Ullmann also composed "Herbst" (Autumn) for string trio while in Theresienstadt.

2. All score examples given by kind permission of the Publisher Schott Music, Mainz, Germany.

3. Ich lebe seit 9 Monaten im Ghetto und habe hier geschrieben: "Musik zu Aeschylus' Prometheus," Musik zu 'Francios Villon,' Streichquartett Nr. III, 3 Lieder mit Klavier, "Lieder der Tröstung" (mit Streichtrio), 10 jiddische und hebräische Chöre. "Lieder der Tröstung (mit Streichtrio)," translates into English as "Songs of Consolation (with string trio)." Gwyneth Rachel Bravo, "Staging Death: Allegory in the Operas of Erwin Schulhoff and Viktor Ullmann" (PhD diss., University of California, Los Angeles, 2011), 307–308.

4. *Tröstung* can be translated as "comfort."

5. Viktor Ullmann, *Lieder der Tröstung*, Sammlung Viktor Ullmann Musikmanuskripte, Paul Sacher Foundation (Basel, Switzerland).

6. Adler was entrusted with the task of preserving Ullmann's Theresienstadt compositions through Dr. Emil Utitz when Ullmann was deported to Auschwitz. Sammlung H.G. Adler, Letter from H.G. Adler to Joža Karas (June 15, 1973), Deutsches Literaturarchiv (Marbach am Neckar, Germany).

7. Ullmann, *Ullmann: Drei Lieder für Singstimme und Streichtrio*, 11.

8. Ullmann, *Lieder der Tröstung*.

9. *Ibid.*

10. Ullmann, *Ullmann: Drei Lieder für Singstimme und Streichtrio*, editorischer bericht.

11. The viola has a range of C₃–C₇.

APPENDIX

Transcriptions and Translations

*Lieder der Tröstung, "Tote wollen nicht verweilen"**

Text: Albert Steffen (1884–1963)

Tote **wollen** **nicht** **verweilen:**
 [to.tə vɔ.lən niçt fɛr.va:e.lən]
 The-dead wish not to-linger:
 (*The dead do not wish to linger.*)

Wie **sie** **wallen,** **wie** **sie** **eilen,** **werfen** **immer** **neue**
 [vi zi va.lən vi si a:e.lən vɛr.fən ɪm.ər nɔ:ø.ə]
 How they surge, how they hasten, casting ever new
 (*How they surge, how they hasten, casting ever new*)

Hüllen **von** **den** **Seelen**
 [hʏ.lən fɔn den ze.lən]
 shells of the souls
 (*shells of the souls*)

und **erfüllen** **so** **ihr** **Wesen** **und** **genesen.**
 [ʊnt ɛr.fʏ.lən zo ir ve.zən ʊnt gə.ne.zən]
 and fulfill thus their being and recovery.
 (*and thus fulfill their being and recovery.*)

Wasser **sind** **wir,** **tot** **der** **Tränen.**
 [vas.ər zɪnt vɪr to der trɛ:n.ən]
 Water are we, death the tears.
 (*We are water, tears are dead.*)

Luft, **erlöst** **von** **allem** **sehnen,**
 [lʊft ɛr.løst fɔn al.əm zen.ən]
 Air, released from all longing,
 (*Air, released from all longing.*)

Sonne, **selig** **in** **dem** **Lichte,** **jenseits** **jeglichem** **Gewichte.**
 [zɔ.nə ze.liç ɪn dem liç.tə jɛn.za:ɛts je.gli.çəm gə.viç.tə]
 sun, happy in the light, beyond any burdens.
 (*sun, happy in the light, beyond any burdens.*)

Erdenerbe, **es** **ersterbe.**
 [ɛr.də.nɛr.bə ɛs ɛr.fʏtɛr.bə]
 Earth's-legacy, it dies.
 (*Earth's legacy, it dies.*)

Lieder der Tröstung, "Erwachen zu Weihnachten"

Text: Albert Steffen (1884–1963)

Erwachen **zu** **Weihnachten**
 [ɛr.vax.ən] tsu va:e.nax.tən]
 Awakening at Christmas
 (*Awakening at Christmas*)

Augen **noch** **im** **Schlaf** **geschlossen** **schauen**
 [a:o.gən] nɔx ɪm ʃlaf gə.ʃlɔs.ən ʃa:o.ən]
 Eyes still in sleep closed look
 (*Eyes still closed in sleep look*)

wie **auf** **Purpurschwingen**
 [vi a:ɔf pʊr.pʊr.ʃw ɪŋ.ən]
 as on purple wings
 (*as if they are on purple wings*)

Engel **golden** **Schalen** **bringen.**
 [ɛ.ŋəl] gɔld.ən ʃa.lən brɪŋ.ən]
 angels golden bowls bringing.
 (*with angels bringing golden bowls.*)

Schon **von** **Sonne** **überflossen** **sehn** **sie,**
 [ʃɔn] fɔn zɔ.nə y.bər.flɔs.ən zen zi]
 Already by sun overflowing see they
 (*Already overflowing by the sun they see*)

wie **die** **erdenschweren** **Lasten** **immer** **wiederkehren.**
 [vi di ɛr.dən.ʃvɛr.ən last.ən ɪm.ər vi.dər.ke.rən]
 how the earthly-heavy burdens always return.
 (*how the earthly, heavy burdens always return.*)

Prüfe **mit** **dem** **Himmelsblicke deinen** **Leib**
 [pɾy.fə] mɪt dem hɪ.məlz.blɪ.kə da:en.ən la:ep]
 Examine with the heaven-glances your body
 (*Examine your body with the glances of heaven*)

im **Tageslichte:**
 [ɪm] ta.gəs.lɪç.tə]
 in-the light-of-day:
 (*in the light of day.*)

Abwärtsziehende **Gewichte** **einst** **verschuldeter** **Geschicke.**
 [ap.vɛrts.tsi.ən.də] gə.vɪç.tə] a:ɛnst fɛr.ʃʊl.də.tər gə.ʃɪ.kə]
 Downward-sinking weights once owed fate.
 (*Downward sinking weights once owed by fate.*)

Wer **erkennt** **im** **Reich** **der** **Sterne,**
 [vɛr] ɛr.kɛnt ɪm ra:ɛç der ʃtɛr.nə]
 The-one-who recognizes in-the kingdom the stars,
 (*The one who recognizes the stars in the kingdom,*)

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trägt **das** **Leid** **der** **Erde** **gerne.**
 [trɛ:kt] das la:et der er.də gɛr.nə]
 carries the suffering of-the earth gladly.
 (*carries the suffering of the earth gladly.*)

Denn **das** **Kreuz** **ist** **zu** **ertragen,**
 [dɛn] das krɔ:ɔts ɪst tsu ɛr.trag.ən]
 Then the cross is to-be borne,
 (*Then the cross is to be borne.*)

seit **die** **Gottheit** **dran** **gehangen.**
 [za:et] di gɔt.ha:et dran gə.haŋ.ən]
 since the deity upon hung.
 (*since deity hung upon it.*)

Licht **in** **uns** **ist** **aufgegangen**
 [lɪçt] ɪn ʊns ɪst aʊf.gə.gan.ən]
 Light in us is risen
 (*Light in us is risen*)

und **der** **Himmel** **läßt** **sich** **fragen.**
 [ʊnt] der hɪ.məl lɛst zɪç fra.gən]
 and the heaven allows-itself to-be asked.
 (*and heaven allows itself to be asked.*)

Schau, **es** **leuchten** **im** **Geäste** **die** **Gestirne** **jetzt** **zum** **Feste.**
 [ʃa:o] ɛs lɔ:ɔç.tən ɪm ge.ɛs.tə di gə.fɪr.nə jɛ.tst tsum fɛs.tə]
 Look, it lights in-the boughs the stars now to-the celebration.
 (*Look, in the boughs as the stars light us now to the celebration.*)

* The author generated International Phonetic Alphabet (IPA) transcriptions and English translations for both pieces.

Mezzo soprano and music educator **Cynthia L. Smith** holds a Doctorate of Arts in Vocal Performance with a secondary focus in Music History and Musicology from Ball State University. Dr. Smith has performed in the United States, Austria, India, and Switzerland. In addition to performance, Dr. Smith is a researcher of music related to the Holocaust. As part of this research, she was awarded with a Fulbright U.S. Student Award to study in Basel, Switzerland. Previously, Dr. Smith taught Western classical music at KM Music Conservatory in Chennai, India. Her students successfully perform and study at a national level in India, the United States, and the United Kingdom. Having relocated to the United States from India, Dr. Smith now teaches applied voice at LeGrand Music Studios, edits for the online magazine *Modern Singer*, and performs as a soloist and professional chorister in Knoxville, Tennessee.

Bend low again, night of summer stars.
 So near you are, sky of summer stars,
 So near, a long arm man can pick off stars,
 Pick off what he wants in the sky bowl,
 So near you are, summer stars,
 So near, strumming, strumming,
 So lazy and hum-strumming.

Carl Sandburg, "Summer Stars"