

Mahler Symphony 8

of a Thousand



London Symphony
Orchestra & Chorus
Choir of Eltham College,
Choral Arts Society
of Washington

Valery Gergiev

alto

Gustav Mahler: Symphony No. 8

"Symphony of a Thousand"

Part I

- | | | |
|----|------------------------------|------|
| 1. | I. Veni, Creator Spiritus | 1:26 |
| 2. | II. Imple superna gratia | 3:55 |
| 3. | III. Infirma nostri corporis | 6:12 |
| 4. | IV. Accende lumen sensibus | 4:44 |
| 5. | V. Veni, Creator Spiritus | 3:47 |
| 6. | VI. Gloria Patri Domino | 2:52 |

Part II

- | | | |
|-----|--|-------|
| 7. | I. Introduction. Poco adagio | 12:30 |
| 8. | II. Ewiger Wonnerbrand | 1:34 |
| 9. | III. Wie Felsengrund mir zu Füßen Mir Zu Füßen | 4:30 |
| 10. | IV. Gerettet ist das edle Glied | 3:08 |
| 11. | V. Uns bleibt ein Erdenrest | 2:48 |
| 12. | VI. Höchste Herrscherin der Welt! | 4:02 |
| 13. | VII. Dir, der Unberührbaren | 3:37 |
| 14. | VIII. Bei der Liebe, die den Füßen | 5:01 |
| 15. | IX. Neige, neige | 4:12 |
| 16. | X. Komm! Komm! Hebe Dich Zu Höhern Sphären! | 1:10 |
| 17. | XI. Blicket auf zum Retterblick | 6:16 |
| 18. | XII. Alles Vergängliche | 5:30 |

Viktoria Yastrebova (soprano - Magna Peccatrix)
Ailish Tynan (soprano - Una poenitentium)
Liudmila Dudinova (soprano - Mater Gloriosa)
Lilli Paasikivi (mezzo-soprano - Mulier Samaritana)
Zlata Bulychvai (mezzo-soprano - Maria Aegyptiaca)
Sergey Semishkur (tenor - Doctor Marianus)
Alexey Markov (baritone - Pater Ecstaticus)
Evgeny Nikitin (bass - Pater Profundus)

Choir Of Eltham College
Choral Arts Society of Washington
London Symphony Chorus and Orchestra
Valery Gergiev, conductor

Total playing time — 77:22

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Producer **James Mallinson**;
Sound Engineers: **Neil Hutchinson & Jonathan Stokes**
for Classic Sound Ltd.
Mastered for Alto by **Paul Arden-Taylor**

Gustav Mahler (1860-1911) was appointed General Manager of the Wiener Hofoper (Vienna Court Opera) in 1897 and soon began the custom of spending his summer break at a newly built villa in Maiernigg am Wörthersee (Carinthia) in order to work on his latest compositions. During the summer of 1906 he intended to revise his *Seventh Symphony* which had been completed the previous year but instead he devoted this period to a new work, the ***Symphony No. 8***, often referred to as *Symphony of a Thousand* because of the vast resources required (double choir, boys' choir, eight soloists and a massive orchestra including organ, harmonium and mandolin). Mahler felt that his *Seventh* had been rather lacking in inspiration and perhaps it was no coincidence that for its successor he would draw inspiration from the ninth century Pentecostal hymn *Veni creator spiritus* which in Mahler's hands became a call for the spiritual rebirth of the creative spark which had shone through earlier works. He composed this gargantuan symphony in a matter of weeks during the summer break at Maiernigg (and also conducted *Le nozze di Figaro* in Salzburg) and much of the first part (*Veni, creator spiritus*) was written without sight of the actual text, relying instead on his memory. When the text finally arrived, he was relieved to find that it was very much as he had remembered. Mahler later said that 'the creator spiritus took possession of me, held me in its clutches and chastised me for eight weeks until the composition was finished'. I have never written anything like it (...). Nor, perhaps have I ever worked under such a sense of inner compulsion; it was like a

sudden vision – all at once the whole thing stood before my eyes and all I had to do was write it down, as though it had been dictated to me'.

Mahler originally planned a four-movement work under the following headings: *Veni, creator spiritus*; Scherzo; Adagio (Caritas – Christian Love) and *Birth of Eros*. He soon altered his plans to include a new movement *Christmas games with the Child*. At length he devised a symphony in two parts: *Veni, creator spiritus* and a lengthy extract from the closing pages of Goethe's *Faust Part 2*. Mahler's *Eighth Symphony* was the first completely choral symphony: during an earlier period where his work was influenced by German folk poetry Mahler had used voices in selected movements during *Symphonies Nos. 2, 3 and 4*. Between 1901 and 1906 (*Symphonies 5 - 7* for orchestra alone) Mahler entered a more fatalistic phase which was dominated by the poetry of Friedrich Rückert whose texts he set in the song-cycles *Kindertotenlieder* and *Rückert-Lieder*.

Having completed the symphony in August 1906, Mahler wrote to his friend the conductor Willem Mengelberg: 'Try to imagine the whole universe beginning to ring and resound. These are no longer human voices, but planets and suns revolving.' He dedicated his *Eighth Symphony* to his wife Alma but at the time of the premiere their marriage was under considerable strain: for years Mahler had discouraged Alma from composing and their eldest daughter had died in 1907. In June

1910 Alma began an affair with Walter Gropius and Mahler's discovery of their relationship prompted him to consult Sigmund Freud the month before the *Eighth Symphony's* premiere.

Mahler arranged for the premiere of his *Eighth Symphony* to be held in the new Music Festival Hall, Munich on 12 September 1910 with a repeat performance given the following evening. This huge auditorium seated over three thousand spectators and Mahler hired the impresario Emil Gutmann to promote the occasion while expressing the fear that the performances would be turned into a 'catastrophic Barnum and Bailey show'. Choirs which totalled 800 performers (including a 350-strong children's choir) and chosen from Munich, Vienna and Leipzig, were joined by an orchestra of 170 players and resulted in Gutmann calling Mahler's work Symphony of a Thousand, a name not approved by Mahler but which has nevertheless stuck over the years. The eight soloists were recruited by Mahler's young assistant Bruno Walter and drawn from opera houses around Germany and Vienna and included Gertrude Förstel, Otilie Metzger, Felix Senius and Richard Mayr. Franz Schalk, who later conducted the Austrian premiere in 1917, trained the choir and Mahler conducted. It was to be the last premiere that he conducted of one of his own works.

Stars of the arts world, politicians and royalty attended the first two performances including musicians Alexander von Zemlinsky, the eminent music critic Julius Korngold and his son Erich Wolfgang,

Alberto Casella, Alphons Diepenbrock, Anton von Webern, Camille Saint-Saëns, Richard Strauss, Artur Bodansky, Leopold Stokowski (who later conducted the US premiere in 1916), Max Reger, Paul Dukas, Max von Schillings, Rudi Stephan, Siegfried Wagner, Willem Mengelberg (who conducted the next performance held in Frankfurt after Mahler's death), Anton Seidl, Bruno Walter, Selma Kurz, Anna Bahr von Mildenburg and Hermann Bahr, Lilli Lehmann, Erik Schmedes and Marie Gutheil-Schoder. From the theatre and book world came Thomas Mann, Max Reinhardt, Hugo von Hofmannthal, Alfred Roller, Arthur Schnitzler and Stefan Zweig.

Unlike earlier premieres, Mahler experienced a huge triumph (a 20-minute ovation, no less) after the first performance of the Eighth Symphony and afterwards he found a letter in his dressing-room from Thomas Mann addressed to 'the manwho expresses the art of our time in its profoundest and most sacred form.'

This recording of Mahler's Symphony No. 8 was taken from two performances given at St. Paul's Cathedral in London on 9th and 10th July 2008.

Viktoria Yastrebova began her career with the Academy of Young Singers at the Mariinsky Theatre in 2002 and still sings regularly with the Mariinsky company in St Petersburg. In recent years she has sung leading roles including Tosca, Violetta, Donna Anna, Madam Butterfly and Elisabetta di Valois at many of the most illustrious international opera houses including La Scala and London's Royal Opera House.

Irish soprano **Ailish Tynan** sprang to fame as the winner of the BBC Cardiff Singer of the World Rosenblatt prize in 2003 which led to engagements in the Far East, USA and leading European opera houses. As a concert singer, Tynan enjoys regular engagements at the Wigmore Hall, Edinburgh Festival and the Proms.

Like Yastrebova, **Liudmila Dudinova** was a soloist with the Academy of Young Singers of the Mariinsky Theatre before joining the company in 2009. She has since performed over 30 roles there including Ilia, Susanna, Zerlina, Violetta, Oscar, Liudmila and Snegurochka. Outside Russia and the UK she has also performed in Canada and France.

The Finnish mezzo-soprano **Lilli Paasikivi** studied in Sweden and at

the Royal College of Music in London. Since 2013 she has been Artistic Director of the Finnish National Opera and as a concert singer has performed with many leading conductors including Rattle, Chailly, Salonen, Ashkenazy and von Dohnányi.

Zlata Bulycheva, who studied at the St Petersburg State Rimsky-Korsakov Conservatoire and in Stuttgart, made her debut with the Mariinsky Theatre in 1996 as Siebel Faust. With that company she has sung leading mezzo soprano roles on tour throughout Europe, Japan, Latin America and the USA.

Sergey Semishkur has sung leading tenor roles at many of the world's leading operatic venues including the Met (2013), Salzburg Festival (2007) and Théâtre de la Monnaie (2015)

In a very short time **Alexey Markov** has become one of the leading baritones on the international stage with regular appearances in New York, London, Milan, Vienna, Dresden and elsewhere.

Likewise bass-baritone **Evgeny Nikitin**, who studied in St Petersburg, is in constant demand on the world's stages and concert halls following his USA debut in Prokofiev's *War and Peace* at the Met (2002).

Valery Gergiev (b 1953) studied at the Leningrad (St Petersburg) Conservatory and upon graduating became an assistant conductor at the Kirov Opera (later Mariinsky Theatre). He was appointed the company's Artistic Director in 1988. Gergiev also held positions with

the Rotterdam Philharmonic (1995-2008) and the Metropolitan Opera (1997-2008) and was Principal Conductor of the London Symphony Orchestra (2007-15). He now holds the position of Chief Conductor with the Munich Philharmonic Orchestra.

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Part I

Hymnus: Veni, creator spiritus

Veni, creator spiritus,
mentes tuorum visita;
imple superna gratia,
quae tu creasti pectora.

Come, Creator Spirit,
To dwell in the hearts of your faithful;
Replenish with heavenly Grace
The souls whom you have created

Qui Paraclitus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.

You are named the Comforter,
A gift from the highest God,
A living fountain, fire and love,
Spiritual anointment.

Infirma nostri corporis
virtute firmans perpeti;
accende lumen sensibus,
infunde amorem cordibus.

Therefore, strengthen our weak bodies
With divine might;
Enlighten our senses,
Infuse your love into our hearts.

Hostem repellas longius,
pacemque dones protinus;
ductore sic te praevio
vitemus omne pessimum.

Drive away the enemy
And give us everlasting peace.
Guide us on our path,
That we may shun all perils.

Tu septiformis munere,

You, sevenfold tribute of the Father.

dexteræ paternæ digitus;
Per te sciamus da Patrem,
noscamus Filium, spiritum
credamus omni tempore.

Da gaudiorum præmia,
da gratiarum munera;
dissolve litis vincula,
adstringe pacis foedera.

Gloria Patri Domino,
Deo sit gloria et Filio
natoque, qui a mortuis
surrexit, ac Paraclito
in sæculorum sæcula.

The finger of his hand,
Reveal to us God, Father and Son.
Let us have faith in you forever,
The Spirit emanating from both of you..

Grant us the joys of heaven,
Bestow upon us your offering of grace.
Settle matters where conflict prevails
And bring to those places peace

Glory to God the Father
And his Son
Who has risen from death
And the comforting Spirit
Through all eternity!

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Part II

Closing scene from *Faust*, Act II

Mountain gorges, forest, cliff, solitude. Holy Anchorites are sheltering in rocky clefts.

HOLY ANCHORITES (choir and echo)

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan.

Forests sway,
rocks bear down heavily,
roots grip.
tree-trunk crowds close
to tree-trunk,

Woge nach Woge spritzt,
Höhle, die tiefste, schützt.
Löwen, sie schleichen stumm,
freundlich um uns herum,
ehren geweihten Ort,
heiligen Liebeshort.

wave breaks upon wave, foaming,
the deepest cave provides shelter.
Lions, who walk quietly about
are friendly towards us,
honoring the sacred place,
holy sanctuary of love.

PATER ECSTATICUS (soaring up and down)

Ewiger Wonnebrand

Eternal fire of bliss,

glühendes Liebeband, siedender Schmerz der Brust, schäumende Gotteslust! Pfeile, durchdringet mich, Lanzen, bezwinget mich, Keulen, zerschmettert mich, Blitze, durchwettert mich! Daß ja das Nichtigte alles verflüchtige, glänze der Dauerstern, ewiger Liebe Kern!	glowing bonds of love, seething pain in the breast, raging desire for God! Arrows, pierce me; lances, subdue me; clubs, batter me; lightning, pierce me through! So that vain things might all vanish, that the eternal star may shine forth, eternal nucleus of love!
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PATER PROFUNDUS (from the nether region)

Wie Felsenabgrund mir zu Füßen auf tiefem Abgrund lastend ruht, wie tausend Bäche strahlend fließen zum grausen Sturz des Schaums der Flut wie strack, mit eig'nem kräft'gen Triebe,	As the rocky abyss at my feet rests upon a deeper abyss, as a thousand sparkling streams flow, to the awful cataract of foaming flood, as, straight upwards by its own power
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der Stamm sich in die Lüfte trägt; so ist es die allmächt'ge Liebe, die alies bildet, alles hegt. Ist um mich her ein wildes Brausen, als wogte Wald und Felsengrund, und doch stürzt, liebevoll im Sausen, die Wasserfülle sich zum Schlund, berufen gleich das Tal zu wässern:	the tree-trunk thrusts itself into the air; so it is almighty love that forms and cherishes all. When wild tumult roars around me, as the forest and rocks quiver, and yet, loving in its bluster, the mass of water, hurls itself into the gorge eventually summoned to water the valley:
der Blitz, der flammend niederschlug, die Atmosphäre zu verbessern, die Gift und Dunst im Busen trug, sind Liebesboten, sie verkünden, was ewig schaffend uns umwallt.	the lightning, flaming downward, to purify the atmosphere, which carries in its bosom poison and fumes; there are the harbingers of love, proclaiming that which forever seethes, creating, around us.
Mein Inn'res mög' es auch entzünden,	Might it kindle my innermost being,

wo sich der Geist, verworren, kalt, verquält in stumpfer Sinne Schraken, scharf angeschloss'nem Kettenschmerz. O Gott! beschwichtige die Gedanken, erleuchte mein bedürftig Herz!	where my soul, confused and cold, suffers in a dull stupor, locked fast in chains of pain. Oh God! Soothe my thoughts lighten my needy heart!
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CHORUS OF ANGELS (soaring in the upper atmosphere, bearing Faust's immortal essence)

Gerettet ist das edle Glied der Geisterwelt vom Bösen: wer immer strebend sich bemüht, den können wir erlösen; und hat an ihm die Liebe gar von oben teilgenommen, begegnet ihm die sel'ge Schar mit herzlichem Willkommen.	Saved is the immortal essence of the spirit world from evil: whoever struggles and strives, we can rescue; and if on him love coming from on high has taken its part, the Heavenly Host will greet him, with a heartfelt welcome.
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CHOIR OF BLESSED BOYS (circling the highest peaks)

Hände verschlinget euch freudig zum Ringverein, regt euch und singe heil'ge Gefühle drein! Göttlich belehret, dürft ihr vertrauen; den ihr verehret, werdet ihr schauen.	Let's join hands joyfully, together in a ring let's rise up and sing with holy emotion! Instructed by God, you may rest assured; that he, whom you worship, you will behold.
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YOUNGER ANGELS

Jene Rosen, aus den Händen liebend-heiliger Büberinnen, halten uns den Sieg gewinnen und das hohe Werk vollenden, diesen Seelenschatz erbeuten. Böse wichen, als wir streuten, teufel flohen, als wir trafen. Statt gewohnter Höllenstrafen fühlten Liebesqual die Geister, Selbst der alte Satans-Meister	Those roses, from the hands of love-sanctified women penitents help us to achieve victory and fulfill the noble work of capturing the prize of this soul. Evil fled as we scattered them, demons retreated as we advanced. Instead of the usual punishments of Hell, spirits felt the pangs of love. Even Satan, the old master himself,
---	--

war von spitzer Pein
durchdrungen.
Jauchzet auf! Es ist gelungen.

MORE PERFECT ANGELS

Uns bieibt ein Erdenrest
zu tragen peinlich,
und wär' er von Asbest

er ist nicht reinlich.
Wenn starke Geisteskraft

die Elemente an sich herangerafft,
kein Engel trennte
geeinte Zwienatur
der innigen beiden;
die ewige Liebe nur
vermag's zu scheiden.

YOUNGER ANGELS

Ich spür' soeben,
nebelnd um Felsenhö'h,

was pieced by sharp pain.

Rejoice! It is fulfilled.

An earthly residue remains with us,
painful to bear,
and though it were made
of asbestos,
it is not clean.

When the strong powers
of the spirit

bind the elements to itself,
no angel could divide
the united double nature
of the firmly united pair:
only eternal love
is capable of dividing them.

I see at this moment,
misty around the rocky heights,

ein Geisterleben.
Regend sich in der Näh'
seliger Knaben,
seh' ich bewegte Schar
los von der Erde Druck,
im Kreis gesellt,
die sich erlaben
am neuen Lenz und Schmuck

Der obern Welt.

DOCTOR MARIANUS (in the highest, purest cell of all)

Hier ist die Aussicht frei,
der Geist erhoben.

YOUNGER ANGELS

Sei er zum Anbeginn,
steigendem Vollgewinn
diesen gesellt!

a gathering of spirits.
Moving nearby, I see
holy children,
a multitude
freed of earthly burdens,
joined in a circle,
delighting themselves
in the new springtime
and in the embellishment
of the world above.

Here the view is unobstructed,
the spirit uplifted.

Let him start out with them,
until, ever rising, he attains
the highest gain!

CHOIR OF BLESSED BOYS

Freudig empfangen wir
diesen im Puppenstand;
also erlangen wir
englisches Unterpfand.
Löset die Flocken los,
die ihn umgeben!
Schon ist er schön und groß
von heiligem Leben.

Joyfully do we receive
this one in chrysalis;
thus do we receive
an angelic pledge.
Take away the wrappings
that surround him!
Already he is beautiful and tall
through the holy life.

DOCTOR MARIANUS

Dort ziehen Frauen vorbei,
schwebend nach oben,
die Herrliche mitterin
im Sternenkranze,
die Himmelskönigen,
Ich seh's am Glanze,
höchste Herrscherin der Welt!

Lasse mich im blauen,
ausgespannten Himmelszelt
dein Geheimnis schauen!

Women pass by there,
soaring towards the heights,
the Glorious One in their midst
crowned with stars,
the Queen of Heaven.
I perceive by her splendor
the most exalted mistress
of the world!
Let me, in the blue
outspread vault of Heaven
behold your mystery!

Bill'ge, was des Mannes Brust

ernst und zart bewegt
und mit heil'ger Liebeslust
dir entgegen träget!
Unbezwänglich unser Mut,
wenn du hehr gebietest;
plötzlich mildert sich die Glut,
wenn du uns befriedest.

Accept that, which in the
breast of man

moves earnestly and tenderly,
and which he, with holy joy,
offers up to you!
Our courage is in undaunted,
when you sublimely command;
passions suddenly subside,
when you pacify us.

DOCTOR MARIANUS AND CHORUS

Jungfrau, rein im schönsten Sinn,
Mutter, Ehren würdig,
uns erwählte Königin,
Göttern ebenbürtig.

Virgin, pure in the loveliest sense,
mother, worthy of honor,
our chosen Queen,
peer of gods.

CHORUS

Dir, der Unberührbaren,
ist es nicht benommen,
daß die leicht Verführbaren
traulich zu dir kommen.
In die Schwachheit hingerafft,

It is not denied
to you, O stainless one,
that those who are easily led astray
might confidently approach
Deeply entangles in weakness,

sind sie schwer zu retten; wer zerreißt aus eig'ner Kraft der Gelüste Ketten? Wie entgleitet schnell der Fuß schiefer, glattem Boden!	they are difficult to save; who, though his own power alone can tear away the chains of desire? How quickly the foot slips on sloping, smooth ground!
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(The Mater Gloriosa appears, hovering.)

PENITENT WOMEN AND UNA POENITENTIA

Du schwebst zu Höhen der ewigen Reiche, vernimmt das Flehen, du Gnadenreiche! Du Ohnegleiche!	You soar up to the heights of the eternal kingdom, hear our supplication, O Fount of Mercy! O Peerless One!
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MAGNA PECCATRIX (Luke 7)

Bei der Liebe, die den Füßen deines gottverklärten Sohnes Tränen ließ zum Balsam fließen, trotz des Pharisäer-Hohnes: beim Gefäße, das so reichlich tropfte Wohlgeruch hernieder:	By the love that bathed the feet of your God-announced Son with tears that flowed like balsam, despite the scorn of the Pharisees: by the vessel which so richly dropped sweet fragrance:
--	--

bei den Locken, die so weichlich rockneten die heil'gen Glieder.	by the hair that so softly dried his holy limbs.
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MULIER SAMARITANA (John 4)

Bei dem Bronn, zu dem schon weiland Abram ließ die Herde führen: bei dem Eimer, der dem Heiland kühl die Lippe durft' berühren: bei der reinen, reichen Quelle, die nun dorthier sich ergießet, überflüssig, ewig helle, rings durch alle Welten fließet.	By the well, to which already long ago. Abraham led his flocks: by the jar, which was raised to cool the Savior's lips: by the pure, rich spring. which welled up ever afterwards overflowing, ever pure, flowing around and through the whole world
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MARIA AEGYPTIACA (Acta Sanctorum)

Bei dem hochgeweihten Orte, wo den Herrn man niederließ: bei dem Arm, der von der Pforte, Warnend mich zurücke stieß, bei der vierzigjähr'gen Buße, der ich treu in Wüsten blieb:	By that most holy place, where they laid our Lord: by the arms, that thrust me back in warning from the entrance: by the forty-year penance I faithfully endured in the desert:
--	--

bei dem sel'gen Scheidegruße, by the sacred farewell,
den im Sand ich niederschrieb. I wrote in the sand.

MAGNA PECCATRIX, MULIER SAMARITANA,
MARIA AEGYPTIACA

Die du großen Sünderinnen	You, who does not
deine Nähe nicht verweigerst,	deny you presence
und ein büßendes Gewinnen	to women who have sinned greatly,
in die Ewigkeiten steigerst:	and raise them up, through their
gönn' auch dieser guten Seele,	penitence, to eternity:
die sich einmal nur vergessen,	grant also to this good soul,
die nicht ahnte, daß sie fehle	who forgot herself just once,
dein Verzeihen angemessen!	not suspecting that she erred,
	your just pardon!

UNA POENITENTIUM (once known as Gretchen, clinging to the Virgin)

Neige, neige,	Incline, incline,
du Ohnungleiche,	O Peerless One,
du Strahlenreiche,	O Shining One,
dein Antlitz gnädig	your countenance graciously
meinem Glück!	to my joy!

Der früh Geliebte,
nicht mehr Getrübte,
er kommt zurück.

The one I once loved,
troubled no more ,
has come back to me.

CHOIR OF BLESSED BOYS (circling near)

Er überwächst uns schon
an mächt'gen Gliedern,
wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
von Lebechören;
doch dieser hat gelernt,
er wird uns lehren.

He surpasses us already
on powerful limbs,
he will richly repay
the reward of faithful care.
We were taken prematurely
from the choir of the living:
but this man has learned,
and he will teach us

UNA POENITENTIUM

Vom edlen Geisterchor umgeben,	Surround by the noble
	choir of spirits, the
wird sich der Neue kaum gewahr,	new arrival is scarcely conscious,
er ahnet kaum das frische Leben,	barely aware of his new existence,
So gleicht er schon der	he already resembles
heil'gen Schar	the Heavenly Host.

Sieh, wie er jedem
Erdenbande
der alten Hülle sich entrafft,
und aus ätherischem Gewande
hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
noch blendet ihn der neue Tag!

See how he throws off all the
earthly bonds
of his former shell,
and, in ethereal garments,
steps out in the flush of youth!
Allow me to be his guide,
for the new day still dazzles him!

MATER GLORIOSA AND CHORUS

Komm!
Hebe dich zu
höhern Sphären!
Wenn er dich ahnet, folgt er nach.

Come!
Raise yourself to
the highest spheres!
When he perceives you,
he will follow.

CHORUS

Komm! Komm!

Come! Come!

DOCTOR MARIANUS AND CHORUS

Blicket aut zum Retterblick,
alle reuig Zarten,
euch zu sel'gem Glück

Look up to the redeeming gaze,
all people contrite and tender,
that you might be translated

dankend umzuarten!
Werde jeder bess're Sinn
dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig! Goddess,

in blessed fortune!
May every better impulse
be readily at your service:
Virgin, Mother, Queen,
remain ever gracious!

CHORUS MYSTICUS:

Alles Vergängliche
ist nur ein Gleichnis;
das Unzulängliche,
hier wird's Ereignis;
das Unbeschreibliche,
hier ist's getan;
das Ewig-Weibliche
zieht uns hinan.

All that is ephemeral
is but a symbol;
the incomplete
is here fulfilled;
the indescribable
is here accomplished;
the Eternal Feminine
draws us ever upwards.

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