

= Traum durch die Dämmerung =

" Traum durch die Dämmerung " (" Dream in the Twilight " , literally " Dream through the twilight ") , is both a German poem by Otto Julius Bierbaum and a Lied (art song) by Richard Strauss , his Op. 29 / 1 . The opening line is " Weite Wiesen im Dämmergrau " (" Broad meadows in grey dusk ") . It is the first of three songs by Strauss based on love poems by Bierbaum , composed and published in Munich in 1895 , and dedicated to Eugen Gura . The works were scored for medium voice and piano , and published by Universal Edition as 3 Lieder mit Klavierbegleitung (3 songs with piano accompaniment) , later with English versions and orchestral arrangements .

= = Poem = =

" Traum durch die Dämmerung " first appeared in Berlin in 1892 in a collection known as Erlebte Gedichte (" Experienced Poems ") by Bierbaum that was published by Verlag von Wilhelm Issleib (" Wilhelm Issleib 's Publishing House ") . Bierbaum dedicated the 217 page collection , with Traum durch die Dämmerung on page 130 , to Detlev von Liliencron as he expressed in the personal foreword . A second edition of the collection appeared one year later .

In his anthology Lyrik des Jugendstils (Poetry of Art Nouveau) Jost Hermand noted that the title is paradigmatic for the literature of the Jugendstil . The theme is a man going to meet a beloved woman , as in Johann Wolfgang von Goethe 's 1771 poem " Willkommen und Abschied " (Welcome and Farewell) . In Bierbaum 's poem , he speaks in the first person .

" Traum durch die Dämmerung " is in two stanzas , each comprising five lines . The first line , literally : " Wide meadows in twilight grey " , was translated by Richard Stokes as " Broad meadows in grey dusk " . The first line rhymes with lines 3 and 4 , in both stanzas on " dark " vowels , grau and Land , with line 4 repeating line 1 . Line 2 rhymes with line 5 on a light vowel , ziehn and Licht . The term Dämmergrau , a combination of Dämmerung (twilight) and grau (grey) , repeated four times (in lines 1 and 4) contrasts with the final word Licht (light) . The third line of the poem describes the walk to meet the woman in first person , after detailing meadows , twilight , the sun and the stars : Nun geh ich zu der schönsten Frau (Now I go to the most beautiful woman) . The subject notes that he is not in a rush : Ich gehe nicht schnell (I do not go fast) . She is not described , but their relationship imagined as a weiches , sammtenes Band (soft , velvety band) , drawing him to der Liebe Land (the love land) , reaching a state of mildes blaues Licht (mild blue light) .

= = Composition and publication = =

Strauss composed " Traum durch die Dämmerung " , along with the other two of Op. 29 , in the summer of 1895 , the year after he married Pauline de Ahna , and settled in Munich , the town of his birth .

Working as assistant conductor at the Munich court opera , he looked for a librettist for a possible opera project and contacted Bierbaum . While no opera came to pass , Strauss liked his poems and set several of them to music , among them the three songs of Op. 29 which he all wrote on 7 June . Traum durch die Dämmerung was followed by Schlagende Herzen (" Longing Hearts " or " Beating Hearts ") and Nachtgang (Nighttime Walk) .

Strauss reportedly completed " Traum durch die Dämmerung " in the only 20 minutes his wife gave him before an errand . He scored the three songs , which all contemplate walking , for medium voice and piano , and dedicated them to Eugen Gura , a leading baritone of the court opera in Munich .

The songs were first published in Munich by Joseph Aibl . They were then published by Universal Edition . " Traum durch die Dämmerung " appeared also in English in a translation by John Bernhoff and Nelia Fabretto , in transpositions for low and high voice , and with an orchestral arrangement by Robert Heger . Strauss quoted the music , as several other early works , in the fifth section of his tone poem Ein Heldenleben (A Hero 's Life) , Op. 40 , completed in 1898 , which is usually considered autobiographical in tone .

= = Music = =

A typical performance takes around three minutes . In the version for medium voice , the music of " Traum durch die Dämmerung " begins in F @-@ sharp major . It is in 2 / 4 time and marked " Sehr ruhig " (very calm) . The two stanzas are through @-@ composed , with two slight changes to the text : Strauss added the word " hin " to the third line and changed the order of the adjectives in the last line . The song is completed by a modified repeat of the last three lines , this time in Bierbaum 's word order .

The even time picks up the slow steps . The general marking for volume is pp (very soft) , repeated several times , changed by a crescendo marking only twice , both times growing to pp again . The accompaniment follows a similar pattern almost throughout the song : in one measure , the bass in the pianists left hand moves in dotted eighth notes , while the right hand regularly alternates triplet sixteenths and eighths , resulting in a subtle shift of accents , which has been described as a " trance @-@ like mood " . The voice enters after two identical measures , also moving in dotted eighth notes . The first motif is a three note stepwise descent (A sharp , G sharp , F sharp) . It is immediately repeated on the word " Dämmergrau " . The text is mostly rendered simply , with only one note on each syllable . When the view changes in line 3 from observation of nature to the destination , the key shifts abruptly to B @-@ flat major , and the word " schönsten " (most beautiful) is accented by a long high note . This climax of the first stanza is prepared by a crescendo , but again a sudden pianissimo . With the beginning of the second stanza , the key returns to F @-@ sharp major , the melody is not identical but similar to the first stanza ; the first motif appears one step higher , from B to G sharp , on " Dämmergrau " , repeated on " Liebe Land " . The line reaches a climax on " blaues " (blue) . The text of the last three lines is repeated as a shortened version of a stanza , with the first motif in its second form this time on " gehe nicht schnell " and " eile nicht " , with this emphasis on " not fast " marked " immer ruhiger (aber nicht schleppen) " , which translates as " calmer and calmer (but no dragging) " . The voice ends with a rising line , ending openly on C sharp , while the triplet movement stops , and the piano slowly repeats the final chord , marked ppp .

= = Versions by other composers = =

The poem " Traum durch die Dämmerung " inspired several other composers . Max Reger set the text to music as No. 3 of his Six Songs for Medium Voice , Op. 35 , in 1899 . Wolfgang Jordan inserted a setting to conclude Träume . Acht Lieder für 1 Singstimme mit Pianoforte (Dreams . Eight songs for voice with piano) , published in Berlin in 1899 by Deneke . " Traum durch die Dämmerung " was composed by Alfred von Sponer as the second of Drei Lieder für 1 mittlere Singstimme mit Pianofortebegleitung (Three songs for medium voice and piano accompaniment) , Op. 12 , published in Leipzig in 1899 by Rieter @-@ Biedermann . Vít?zslav Novák included a composition of the text in Erotikon , Op. 46 No. 2 , published in 1912 . Lutz Landwehr von Pragenau set it for baritone and piano as Op. 1 / 2 in 1979 .