

**LUSTVOLLE FANTASIEN: WO TRÄUME WAHR WERDEN
(GERMAN EDITION)**

Lea Caitlin Dillenbeck

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Typical of the late Wolf style, the piece is woven with a feel for the intricacies of counterpoint and the independence of the four parts. The last page of the song is given over to a hymn of praise. Her saviour is an older boy who radiates power and masculinity.

Names of band such as the well-known Kraftwerk were of course left in the original. These two movements have something of a self-doubt about them, in which the right hand seems to be turning in circles and the left hand explores various harmonies. If the singer plays the part of the prosecutor, however, his unashamed partiality for the plaintiff is soon revealed: Wolf allows us to experience the emotion of hearing his music: The occasion of the way the whole song warms up from a tender and piano start, and ends in a perhaps the biggest and broadest climax of all the songs, may be thought to chart the progress of a coupling of bodies rather than spirits. I had first met Karen Duve in Chicago, where she was one of three guest authors invited by the Goethe-Institut to give an evening of readings, and to take part in the day-long seminar at the annual gathering there on the occasion of the award of the Helen and Kurt Wolff Prize.