

Lieder

Schubert's contributions to the German *Lied* (song) have transformed the genre into a vital form of emotional and storytelling expression. His unmatched sensitivity to both text and melody shines through in these selections, which are drawn from his most meaningful cycles. Schubert's compositions illuminate a poetic odyssey that encompasses love, loneliness, and despair, from the gentle rippling of a brook to the frozen desolation of a winter journey.

Die schöne Müllerin (The Beautiful Miller Maid) – This cycle tells the story of a young miller's unrequited love. Inspired by Wilhelm Müller's poetry, it embodies Romantic ideals that encompass nature, emotion, and personal turmoil. "**Wohin?** (Where to?)" tells the story of a young miller following a brook, which symbolizes his excitement and naivety. The accompaniment mimics the sound of flowing water, while the strophic form evokes a sense of continuous journey. "**Danksagung an den Bach** (Acknowledgment to the Brook)" is a heartfelt expression of gratitude offered to the brook, which has taken on the role of a confidant. The flowing lines and graceful rhythms of the song convey a sense of appreciation intertwined with a hopeful tone. "**Der Müller und der Bach** (The Miller and the Brook)" portrays an emotional climax. The brook serenades the heartbroken Miller with a lullaby, foreshadowing his tragic demise. The use of chromaticism and a dialogue-oriented structure enhances its poignancy.

Winterreise (Winter Journey) – Composed in the final year of Schubert's life, this cycle is a monumental one that traces a solitary wanderer's descent into emotional and spiritual desolation. Schubert's music mirrors the stark imagery of Wilhelm Müller's poems, blending fragile lyricism with bleak soundscapes to create one of the most profound journeys in art song. "**Erstarrung** (Numbness)" conveys a sense of icy rigidity through relentless, icy piano textures and jagged vocal lines. The protagonist's inability to feel reflects his emotional paralysis. The poet longs for his beloved's memory, but his heart remains frozen and unresponsive. "**Die Krähe** (The Crow)" serves as a symbol of mortality and fate. Its sparse accompaniment and minor key enhance the eerie, fatalistic atmosphere. The crow seems to follow him toward the grave, embodying destiny's inescapable pull. The cycle's final piece, "**Der Leiermann** (The Hurdy-Gurdy Player)," depicts an enigmatic organ grinder outside the village. The entrancing, repetitive accompaniment, combined with the striking melody, evokes feelings of desolation and existential uncertainty. The wandering traveler encounters the hurdy-gurdy man, a fellow outcast, and contemplates whether to join him.

Schwanengesang (Swan Song) – A posthumous collection of songs by various poets, assembled after Schubert's death. In this intense song, "**Aufenthalt** (Resting Place)," Schubert sets Rellstab's text with restless, flowing piano chords that mimic rushing water and echoing cliffs. The continuous accompaniment reflects the poet's inner agitation, as he longs for rest yet finds no peace. The music's power captures both the majesty of nature and the suffering of a conflicted soul. "**Das Fischermädchen** (The Fisher Maiden)" is a seemingly cheerful song, in the gentle sway of a barcarolle, masks deeper emotions beneath its surface. Schubert sets Heine's text with subtle harmonic changes that reveal the singer's uncertainty, blurring the line between playful flirtation and true longing. The result is music that charms while quietly hinting at vulnerability. One of the most heartbreaking songs, "**Der Doppelgänger** (The Wraith)," Schubert's setting of Heine's poem, unfolds with stark, motionless harmonies that evoke a

ghostly stillness. The voice rises from hushed despair to anguished cries as the poet confronts his spectral double, a reflection of his own grief and hopelessness. With chilling harmonic tension and dramatic force, this is among Schubert's most haunting portrayals of despair.

Mélodies

Maurice Ravel's last completed composition, *Don Quichotte à Dulcinée* (Don Quixote to Dulcinea), was created in response to a commission for a French film adaptation of *Don Quixote*. Although the project ultimately went to Jacques Ibert, Ravel's piece beautifully showcases his imaginative vocal writing and character portrayal. This delightful set of three songs, featuring text by Paul Morand, paints a vivid character sketch of the aged knight errant. "**Chanson romanesque** (Romantic song)" is a declaration of courtly love addressed to his beloved Dulcinée, who, in Cervantes' novel, is not a real woman, but an idealized figure conjured from Don Quixote's imagination. The music features sweeping vocal lines accompanied by a gently lilting piano; Ravel uses modal harmonies and subtle shifts in texture to express the knight's noble sincerity and romantic idealism. "**Chanson épique** (Epic Song)," the second song, is a solemn prayer to Saint Michael and Saint George that mimics medieval chant through sustained harmonies and repetitive melodic motifs, evoking a sense of religious devotion and martial honor. "**Chanson à boire** (Drinking Song)," the final song, is a celebratory tune characterized by rhythmic vigor, sudden dynamic contrasts, and a hint of sarcasm. The music is energetic and theatrical, closing the set on a humorous and exhilarating note. Ravel's musical portrayal of *Don Quixote* embodies idealism, devotion, and a constant enthusiasm for celebration, capturing the knight's romantic imagination with artistry and a touch of irony.

Korean Art Songs (Gagok)

These compositions exemplify the unique blend of Korean poetic sentiment and Western art music traditions. Composed during the late 20th and early 21st centuries, they embody contemporary sensibilities through profoundly personal themes and lush melodic writing. This collection of Korean songs encourages reflection on anticipation, reminiscence, and the beauty. These pieces evoke intimacy and longing, forging a personal connection to themes of love, yearning, and gratitude. "**Going Out to Meet You**" captures feelings of anticipation and reunion with delicate, wave-like piano textures and a melody that rises with optimism. This is a creative song set to music by Heo Rim's poetry. The lyrical lyrics, about a loved one who has embarked on a journey from which there is no return, yet waits on the path like a flower, are captivating. The Korean phrase "Hamumuthani" means "feeling content and fulfilled," and at its climax, it deeply touches the heart and ears. The work carries a sense of calm and emotional restraint. "**The Village in the Mountain**" is a 6/8-meter song by Cho that captures the peaceful beauty of rural life through lyrical melodies and gentle folk-like rhythms. Blending Korean sentiment with Western art song traditions, the piece conveys a sense of longing, simplicity, and harmony with nature. "**First Love**" is a nostalgic and lyrical memory of one's first love was created by the composer as a proposal song for his wife. This beautiful piece delicately captures the tender emotions of a first love—its trembling excitement, yearning, and joy. The poetry of the text, paired with a dramatic and lyrical melody, has made this piece a favorite in the modern Korean art song repertoire.

Spiritual and Sacred Songs

These selections examine the human spirit's relationship with the divine through prayer, lamentation, and comfort. By combining African American spiritual traditions with Korean sacred music, this collection covers various cultural expressions of faith. "**Give Me Jesus**" is a deeply personal appeal for spiritual comfort, often performed during times of hardship. Hogan's arrangement emphasizes vocal closeness and subtle dynamic variations, highlighting emotional sincerity. "**Were You There?**" is a thoughtful reflection on Christ's crucifixion. Hogan's use of silence, harmonic tension, and expressive dissonance deepens the listener's experience of reverence and grief. "**The Lord Is My Shepherd**," based on Psalm 23, was composed in 1953 during the Korean War. This Korean song arrangement of the beloved psalm combines lyrical melodies with a sense of devotional tranquility. It uses traditional Western harmonies while infusing the vocal line with an Eastern sense of contemplation. The final segment of tonight's recital highlights sacred and spiritual compositions of significant emotional depth. These pieces resonate with the soul's yearning for peacefulness, the burden of grief, and the solace found in the divine presence of our Redeemer and Savior.

(Notes by Yuman Lee)