



CWRU
MUSIC
CONCERT SERIES

2024/25
SEASON

Romance and Reverie:
An Afternoon of Lieder

Historical Performance Voice Studio

Mikhail Grazhdanov
Fortepiano

Tyler Duncan
Voice Faculty

4:00 p.m.

Saturday, March 22, 2025

 **Florence Harkness Memorial Chapel**
11200 Bellflower Road Cleveland, OH



CASE WESTERN RESERVE
UNIVERSITY
College of Arts and Sciences
Department of Music

10900 Euclid Avenue Cleveland, OH
case.edu/artsci/music

PROGRAM

Song without Words Op. 38, No. 6: Duetto

Felix Mendelssohn (1809-1847)

Mikhail Grazhdanov

Die Mainacht
Nachtwanderer
Schwanenlied
Morgenständchen

Fanny Mendelssohn Hensel (1805-1847)

Naomi McMahon

Der Musensohn
Die Götter Griechenlands
Erlkönig

Franz Schubert (1797-1828)

Tyler Duncan

Das Veilchen
An Chloë
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

Wolfgang Amadeus Mozart (1756-1791)

Andréa Walker

Von ewiger Liebe
Botschaft
O komme, holde Sommernacht
Ständchen

Johannes Brahms (1833-1897)

Alissa Magee

Die stille Lotosblume
Liebeszauber

Clara Wieck Schumann (1819-1896)

Julie-Michelle Manohar

Waldesgespräch
Mondnacht

Robert Schumann (1810-1856)

Sophia Duray

Mädchenlieder
Mailied
Frühlingslied
An die Nachtigall
An den Abendstern

Robert Schumann

Sophia Duray and Alissa Magee

PROGRAM NOTES

“The irresistible beauty of the Lied has long cast its spell on listeners around the world. No music pierces the heart’s mysteries more deeply and no music [is] more deeply alive with verbal magic.”

~Elly Ameling

Welcome to **Romance and Reverie**, a collaboratively student-led concert dedicated to that most irresistible and magical genre: the Lied. During the Romantic period, artists prized representations of interiority and personal sentiment. As poets experimented with the use of metaphor, composers likewise exploited the expressive timbral abilities of the fortepiano to illustrate these subjective experiences with great detail and care. With the help of CWRU’s Regier 1830s reproduction fortepiano, we aim to immerse you in the aural and emotional world of late-18th- and 19th-century German Lieder. We hope the following scenes of romance, rage, reflection, and reverie move your spirit and leave you enchanted.

--HPP Voice Studio

Nurtured by the frequent musical gatherings organized by her family and her close relationship with her brother Felix, **Fanny Mendelssohn Hensel** was one of the most prolific woman composers of the nineteenth century. Most of her career was established in private salons, where she developed her skills as a virtuoso pianist and performed genres not typically available to women musicians. Although it was acceptable for Fanny to perform and compose music with her inner circle, high society viewed it as improper for a woman to publish her works and take on a public persona. Nevertheless, toward the end of her life she published a collection of Lieder in her own name, and many more of her compositions received publication after her death.

I have selected four songs by Hensel to represent a journey through night and into morning, while also recalling emotions that might accompany the remembrance of lost love. **Die Mainacht** opens the set at moonrise, with sparkling piano and pastoral text to match. But the serene landscape of the summer night is mismatched to the speaker’s internal sadness, which overflows in the second part of the melody as a single tear. Moving into midnight, **Nachtwanderer** employs a similar poetic strategy to Die Mainacht. In this piece, however, sadness is present throughout, represented in the text by the grey stillness of night and in the darker and more turbulent music. In the final section, the speaker expresses confusion and the hurt of loneliness, rather than mere sadness. As the star falls in **Schwanenlied**, we travel into the pre-dawn twilight. Metaphor abounds in this poem. The star of love is falling and blossoms blow away as the swan sings its dying song. Swan song has historically been a metaphor for one final gesture done as something is ending, whether it be a life, a career, or in this case, a relationship. As night ends, our protagonist is resigned to love’s loss. The sun rises with **Morgenständchen**, which moves away from the sound of the previous songs into a harmonically surprising place. Though we end our journey by the healing light of morning, a memory of sorrow remains in the final phrases of this text.

--Naomi McMahon

Franz Schubert is arguably the most influential Lied composer of all time. His extraordinary compositional output in this genre saw him produce over 600 songs, yet his true genius lay in his ability to seamlessly merge poetry and music. Schubert’s influence in this art form is so great it touches, both directly and indirectly, all composers who succeeded him.

The songs selected today show the great depth of his compositional talent and his masterful ability to adapt his style to suit the text. **Der Museensohn**, with a poem by Johann Wolfgang von Goethe (1749-1832), is a bubbly and joyous song about a young muse who lifts spirits everywhere they go through the gift of song. The rapid motion of the piano propels the muse’s perpetual journey. **Die Götter Griechenlands** sets a melancholy text by Friedrich Schiller (1759-1805), creating a mournful lament for the loss of a beautiful world. One of Schubert’s most challenging and famous songs, **Erk König**, takes Goethe’s dramatic poem on a frantic gallop through the night. As Johannes Brahms so aptly described: “When one hears Schubert’s Erk König for the first time, one shudders and asks: who wrote this? a god, a demon, or a man?”

--Tyler Duncan

If “brevity is the soul of wit,” then **Wolfgang Amadeus Mozart’s** Lieder stand out as some of the cleverest songs in the repertoire. They showcase economical compositional skill, as he integrates his highly celebrated formal creativity, melodic charm, and dramatic flair into miniature vignettes. In **Das Veilchen**, Mozart sets a pastoral-drama in operatic proportions, juxtaposing the silly subject matter of a lonely violet with melodramatic panache. The independent keyboard part contributes equally to the story-telling with vivid text painting and scene setting. The sentimental song **An Chloë** describes the visceral thrill of a lover’s embrace. With each strophe, Mozart adds formal deviations and written-out ornaments reflecting heightened passion. **Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte** departs from love’s bliss into the fiery world of heartbreak as the speaker reveals “he did not sing for me alone.” This song is full of quintessential *Sturm und Drang*—stormy and untamable contrast. The quasi-operatic passages and through-composed variety of these three songs distinctly mark Mozart’s singular style of marrying music and text.

--Andréa Walker

Though **Johannes Brahms** is best known for his great symphonic and chamber works, he was also gifted in the composition of Lieder. It has been said that he “cultivated the Lied like a private garden,” as he often spent months to years refining a song before submitting it for publication. Some scholars have connected the intense emotional depth of Brahms’ Lieder with his own inner sentiments. It may well be true that his experience with unrequited love, deep self-criticism, and love for nature informed a taste for song poetry on similar themes.

The Lieder you will hear this afternoon show Brahms’ deftness for portraying various dimensions of love. The first, *Von ewiger Liebe*, tells of true love, the second, *Botschaft*, treats distant love, the third, *O komme, holde Sommernacht*, captures a moment of erotic love, and the final, *Ständchen*, evokes a dream of love. **Von ewiger Liebe** is regarded as one of Brahms’ finest Lieder. Its story unfolds as much in its text as in its accompaniment, which unites low, left-hand melodies, jumping figurations, and high pedal points with images of darkness, a male lover’s anxiety, and a female lover’s calm certainty. Brahms crafts a similar marriage between text and accompaniment in **Botschaft** by using triplet figures to evoke a message-carrying wind. In **O komme, holde Sommernacht**, Brahms weds cascades of right-hand notes with gently unfurling vocal melodies to portray a brief yet intense moment of physical love. In **Ständchen**, he again makes full use of the evocative powers of the piano by matching the tinkling of a fountain to descending chords, the flight of music to ascending arpeggios, and the sudden awakening of slumbering girls to an abrupt final chord.

--Alissa Magee

Clara Wieck Schumann made significant contributions in programming classical music, teaching, and composition, making her an iconic and multifaceted artist. Born into a musical family, her father, Friederich Wieck (1785-1873), molded her into a star pianist. Later, her husband’s needs dictated the trajectory of Clara’s adult career, including her compositional work. She wrote one of her most well-known song cycles, **Sechs Lieder Op. 13**, in 1840, during the first year of her marriage to Robert Schumann—a period of deep inspiration and productivity for both newlyweds. The through-line of these *Six Songs* is love, with each piece guiding the narrator and listener to experience this powerful force from different angles—the loss of love, undeclared and unexplored love, and how nature’s creations renew love for oneself and all things. The approximate midpoint of the cycle, *Liebeszauber* (#3), and the final thoughts of *Die Stille Lotosblume* (#6) showcase warm, tender feelings through the observation of nature, which then lead to introspection and wonder. In **Liebeszauber**, the sounds and sights of the forest enthrall the narrator, allowing for a newfound sense of happiness, optimism, and gratitude post-heartache. The music builds up to a burst of passionate, pure love before the song tapers in the afterglow of reflection. **Die Stille Lotosblume** has a gentler presence. Clara might have resonated with the white flower in the poem, a common symbol of purity and innocence. The moon pouring light on the flower might stand for her overbearing father, who initially watched over her and granted her the resources to launch her career. The swan encircling and singing to the flower could symbolize her husband seducing her and catalyzing a spiritual and sexual awakening. The final bars of the piece (and cycle) are marked “innig” – indicating an intimate moment between the narrator and their thoughts. As the narrator turns progressively inward, the lotus flower presumably continues to drift outward past the swan, signaling something as simple as the dissociation of the narrator from the object, or perhaps Clara’s release from the confines set up by the men in her life.

--Julie-Michelle Manohar

Robert Schumann's Lieder are celebrated for their psychological depth, expressive piano accompaniments, and seamless blend of music and poetry. In 1840, as Robert ached to return to and marry his fiancé, Clara Wieck, he composed almost 150 songs, including his **Op. 39, *Liederkreis***. The song cycle sets twelve poems from Joseph von Eichendorff's (1788-1857) collection, *Intermezzo*, which explores themes of nature, solitude, wanderlust, and love. In a letter to Clara, Robert admits that "...the Eichendorff cycle is certainly my most romantic and there is much of you in it."

The selections I chose for this afternoon reveal the dreaminess of folklore and moonlit landscapes. A dialogue between a haughty gentleman and the heartbroken witch-siren Lorelei, **Waldesgespräch** lures the audience through a lush forest, all the way to the top of the cliff that hangs over the Rhine river. The song begins with the gentleman's confident, boastful stride, but melts into a haunted warning as Lorelei insists the man flee before it is too late. In the opening of **Mondnacht** we hear Heaven reach down to Earth to give her a gentle kiss in the piano part. The Earth's soul then opens and soars in the soprano part as the piano emulates a bashful heartbeat. Swirling warmth through the entire piece emulates the comfort and hominess one feels when in love.

The last four songs on the program, Robert Schumann's **Op. 103, *Mädchenlieder***, are a set of short, lighthearted duets for two sopranos that explore themes of spring, girlish silliness, innocence, and love. In 1851, Schumann acquired a book of poetry written by the wunderkind Elisabeth Kulmann (1808-1825), whose life was tragically cut short due to a flood which caused fatal illness that took her life at seventeen years old. Kulmann was fluent in eleven languages, and wrote over 1,000 poems in German, Italian, and Russian. Schumann composed this cycle to immortalize and celebrate Kulmann's artistry and genius throughout Germany. The first two songs, **Mailed** and **Frühlingslied**, which come from a set of poems called *Collection of Paintings in 24 galleries*, feature playful homophony and short motives reminiscent of little girls dancing around and laughing beside each other. **An die Nachtigall** and **An den Abendstern** come from a similar set, *Collection of Paintings in 20 Galleries*, and end with contrapuntal gratification as the two sopranos finally sing separate from each other, appreciating the beautiful evening star that climbs the sky.

--Sophia Duray

TEXT & TRANSLATIONS

If printed copies are unavailable, please scan the QR Code to access today's texts and translations.



HARKNESS CHAPEL

Florence Harkness Memorial Chapel (est. 1902) is known for its Tiffany stained-glass windows, soaring arches, and beautiful woodwork. The neo-Gothic structure, located in Mather Quad, commemorates the brief life of Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness and his second wife, Anna M. Richardson Harkness. This beautiful venue features a warm, intimate, and acoustically resonant space for Department of Music performances and events.

Accessibility

We are committed to providing accessible facilities for all audience members. Please inform our staff if you require assistance or special accommodations.

Noise and Disruptions

Silence all mobile phones, electronic devices, and alarms during the performance.

Photography and Recording

Photography, video recording, and audio recording are strictly prohibited unless explicitly authorized by the event organizers.

Food and Beverages

Outside food and beverages are not permitted inside the performance space.

Restroom Locations

Restrooms are located in the main lobby.

Emergency Procedures

Familiarize yourself with the nearest exits upon arrival. In the event of an emergency, please remain calm and follow the instructions provided by staff. Please alert staff if you require medical attention.

CAMPUS SECURITY EMERGENCY LINE: 216-368-3333

Lost and Found

Items left behind after the performance will be collected and stored in our Lost and Found. Please contact the CWRU Music Office to inquire about lost items.

Respect for the Venue

Please respect the facility, instruments, and property of others. Any damage to the venue or its contents may result in financial responsibility for repairs. Help us maintain a clean and welcoming environment by disposing of waste properly.



HISTORICAL PERFORMANCE AT CWRU

The **Historical Performance Practice (HPP) Program** at **Case Western Reserve University** is one of the nation's premier programs for advanced musicians pursuing careers in early music. This highly selective, fully funded program provides top-tier training in historically informed performance, combining rigorous academic study with extensive artistic and professional development.

As part of the Joint Music Program with the Cleveland Institute of Music, students benefit from access to world-class faculty, collaborations with conservatory musicians, and extensive performance opportunities. They engage with repertoire from the Middle Ages through the 19th century using the Kulas Collection of Historical Instruments, while developing expertise in historical techniques, research, and ensemble leadership. Graduates pursue successful careers in academia, performance, and arts administration within the global early music scene.

Support HPP Students at the Boston Early Music Festival!

This June, our **CWRU Historical Performance** students will travel to the **Boston Early Music Festival (BEMF)**—one of the world's most prestigious early music events. Through **Fringe Concerts**, they will share their artistry with international audiences while immersing themselves in world-class performances, workshops, and discussions.

Your support can make this **transformative experience** possible!



or visit case.edu/artsci/music/giving

How to Give:

1. **Access the Form:** Scan the QR code or visit our **Giving** page.
2. **Fill in Contribution Details:** Choose a one-time or recurring gift and enter your desired amount.
3. **Designation Field:** Select **"Other"** from the dropdown menu, then type **"HPP Program"** to direct your gift.
4. **Provide Personal Information:** Complete the required fields (name, email, address).
5. **Enter Payment Details:** Input your payment securely and confirm billing address if prompted.
6. **Matching Gifts (optional):** Check if your employer offers a matching gift program to maximize your impact.
7. **Submit the Gift:** Review your details and click **"Give Now!"**
8. **Confirmation:** You'll receive a confirmation email once your contribution is processed.

Thank you for supporting the future of CWRU Historical Performance!

UPCOMING EVENTS

Stay inspired. Stay connected. Be part of the music community!

case.edu/artsci/music/news-events/upcoming-events

Saturday, March 29, 7:30 pm

Dawn of Romanticism: Schubert and Glinka
Mikhail Grazhdanov (fortepiano)
with Ann Yu (violin) and Jaap ter Linden (cello)
Harkness Chapel

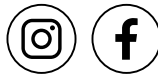
Wednesday, April 2, 6:00 pm

Chamber Music in the Galleries: Music of the English Renaissance
CWRU Collegium Musicum
Cleveland Museum of Art

Tuesday, April 8, 7:30 pm

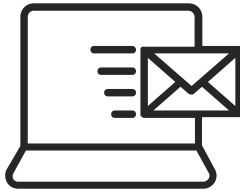
Mozart: The Sparrow Mass
CWRU Baroque Orchestra and Early Music Singers
Maltz Performing Arts Center

CONNECT



@cwrumusic @cwruhpp

Scan the QR Code Below to Join our Mailing List!



**CASE WESTERN RESERVE
UNIVERSITY**
College of Arts and Sciences
Department of Music

10900 Euclid Avenue Cleveland, OH
case.edu/artsci/music