

A Poet's Love

Senior Recital

PARK MINJUN

Tenor

DARRELL LIM

Pianist

28th April / 8:00pm

YST Concert Hall



*Schumann's song cycles on Heine's poems
Liederkreis, Op. 24 and Dichterliebe, Op. 48*

PROGRAM

Liederkreis, Op. 24 (Heinrich Heine)

I. Morgens steh' ich auf und frage

II. Es treibt mich hin

III. Ich wandelte unter den Bäumen

*IV. Lieb' Liebchen, leg's Händchen aufs Herze
mein*

V. Schöne Wiege meiner Leiden

VI. Warte, warte, wilder Schiffmann

VII. Berg' und Burgen schaun herunter

VIII. Anfangs wollt' ich fast verzagen

IX. Mit Myrten und Rosen

Dichterliebe, Op. 48 (Heinrich Heine)

I. Im wunderschönen Monat Mai

II. Aus meinen Tränen sprießen

III. Die Rose, die Lilie, die Taube, die Sonne

IV. Wenn ich in deine Augen seh'

V. Ich will meine Seele tauchen

VI. Im Rhein, im heiligen Strome

VII. Ich grolle nicht

VIII. Und wüssten's die Blumen, die kleinen

IX. Das ist ein Flöten und Geigen

X. Hör' ich das Liedchen klingen

XI. Ein Jüngling liebt ein Mädchen

XII. Am leuchtenden Sommermorgen

XIII. Ich hab' im Traum geweinet

XIV. Allnächtlich im Traume seh' ich dich

XV. Aus alten Märchen winkt es

XVI. Die alten, bösen Lieder

Program Notes

Heinrich Heine's poetry appears frequently in German Lieder, alongside Goethe. He was born in 1797 and died in 1856. Coincidentally, he was born in the same year as Schubert and died in the same year as Schumann. Heine lived during the period when the Romantic era of German Lieder was developing. Although his poems seem simple on the surface, they contain complex literary devices such as irony, satire, and deeper emotional expression. For this reason, his poetry posed a challenge for composers, who had to convey not only the text but also its deeper meanings. Schumann understood this and aimed to express both the emotional and literary depth of Heine's texts through music, often using the piano to convey irony and inner conflict.

The two most famous song cycles by Schumann based on Heine's poems are *Liederkreis*, Op. 24, and *Dichterliebe*, Op. 48. These works reflect Schumann's emotions of love and pain, shaped by his relationship with Clara Wieck (later Clara Schumann). Clara's father was against the relationship because he was afraid that Schumann's music career could not provide for his daughter. They secretly got engaged in 1837 and after a long legal struggle, they were finally able to marry in 1840 with court approval.

The emotional intensity of this experience, especially the mixture of joy, longing, and suffering, inspired Schumann to compose an extraordinary number of songs. As a result, 1840 became known as his “Year of Song,” during which he devoted himself almost entirely to Lieder and composed around 140 songs.

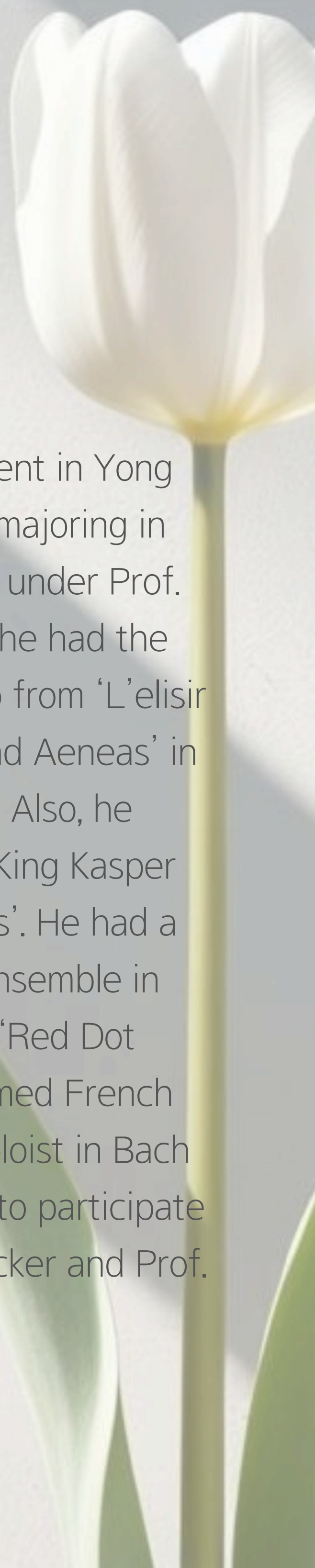
Liederkreis, Op. 24, demonstrates Schumann’s gift for lyrical expression. The opening song, “Morgen steh ich auf und frage,” as well as songs such as “Ich wandelte unter den Bäumen,” “Schöne Wiege meiner Leiden,” “Berg’ und Burgen schaun herunter,” and the final song “Mit Myrten und Rosen,” all feature distinctive and expressive vocal lines. Schumann conveys the meaning of the text through the vocal melody, effectively expressing the poet’s emotions. In addition, he uses the piano accompaniment to establish the atmosphere of each song. For example, in the opening song, the syncopated eighth-note rhythm creates the mood of a wandering man anxiously wondering whether his beloved will appear. In this cycle, literature and music are closely intertwined, allowing the audience to experience the complex emotions found in both Heine’s poetry and Schumann’s music.

Dichterliebe, Op. 48, was composed about three months after Liederkreis, Op. 24. The emotional impact of this cycle is most effective when it is performed as a complete work. Both Heine and Schumann share the idea that love is inseparable from pain. Schumann carefully selected 16 songs to form a unified emotional narrative. The cycle portrays love not as pure joy, but as something intertwined with pain, irony, and psychological fragmentation. Schumann also frequently creates contrast between the text and the music. For example, in the seventh song, "Ich grolle nicht," the text claims "I do not resent," yet the intense and agitated piano accompaniment suggests underlying anger. Furthermore, Schumann uses the piano as an independent voice, especially in the postludes, to express emotions that words cannot fully convey. Notable examples include the endings of "Am leuchtenden Sommermorgen" and "Die alten, bösen Lieder."

Overall, Schumann's settings of Heine's poetry demonstrate a powerful fusion of music and literature, in which interpretation, imagination, and emotional nuance play essential roles. His work expanded the artistic possibilities of German art song, moving beyond simple lyricism to explore complex psychological and literary dimensions.



Park Minjun is a fourth-year student in Yong Siew Toh Conservatory of Music majoring in voice performance. He is studying under Prof. Alan Bennett. During his studies, he had the opportunity to perform as Nemorino from 'L'elisir d'amore' and Aeneas from 'Dido and Aeneas' in the opera scene performances. Also, he performed a full staged opera as King Kasper from 'Amahl and the Night Visitors'. He had a chance to collaborate with the ensemble in residence of the conservatory, 'Red Dot Baroque'. Notably, he had performed French Baroque Cantata and as a tenor soloist in Bach Cantata 45. He had an opportunity to participate in masterclasses with Prof. Mark Tucker and Prof. Deborah York.





Darrell Lim is a 4th year student majoring in piano performance at the Yong Siew Toh Conservatory of Music under full scholarship. He currently studies under Prof. Ning An and previously under Lim Yan. He has received further instruction in the form of masterclasses and private coaching under other internationally renowned artists such as Pierre-Laurent Aimard, Foo Mei Yi, Henri Sigfridsson, Roger Vignoles, Ronan O'hara and Wang Xiaohan etc.

Darrell's musical journey started at the age of 4, where he began formal lessons on the piano. Since then, he has developed other musical interests such as playing the saxophone, which he picked up after joining his school's wind band. Thereafter, Darrell completed his national service as a member of the Singapore Armed Forces Ceremonial Band. Currently, he dabbles in Conducting and learning German in school.