


A musical staff with various notes and symbols, including a treble clef, a bass clef, and a diamond-shaped symbol, set against a light brown, textured background.

FIRST UNITED METHODIST CHURCH
OF SANTA MONICA

MID-WEEK RECITALS

ONLINE SERIES

A musical staff with various notes and symbols, including a treble clef and a diamond-shaped symbol, set against a light brown, textured background.

JANUARY
2024

Wednesday, January 10, 2024

12:10 p.m.

JEFF GREIF, *tenor*; **HUI WU**, *piano*

Robert Schumann, Liederkreis, opus 39 (1840)

poems by Josef Freiherr von Eichendorf

1. *In foreign parts (In der Fremde)*
2. *Intermezzo*
3. *Forest dialogue (Waldesgespräch)*
4. *Tranquility (Die Stille)*
5. *Moonlit night (Mondnacht)*
6. *Lovely foreign land (Schöne Fremde)*
7. *In a castle (Auf einer Burg)*
8. *In a foreign land (In der Fremde)*
9. *Melancholy (Wehmut)*
10. *Twilight (Zwielicht)*
11. *In the forest (Im Walde)*
12. *Spring night (Frühlingsnacht)*

Robert Schumann, Sechs Gedichte aus dem Liederbuch eines Malers, opus 36 (1840) poem by Robert Reinick

6. *Message of Love (Liebesbotschaft)*

The First United Methodist Church of Santa Monica welcomes you to this concert. To view this performance and other past concerts, go to: Facebook (@santamonicaumc) or YouTube (@SantaMonicaUMC)

Song texts, selections from Robert Schumann “Song Cycle” (Liederkreis) Op 39 In foreign parts (In der Fremde)

From there beyond the lightning flashes, clouds come from my homeland. Father and mother are long since dead, and no one there knows me any more.

How soon, oh, how soon will come that quiet time when I too shall rest! And over me in lovely solitude, the woods will rustle, and no here will know me any more.

Intermezzo (Intermezzo)

In wondrous joy I hold your image deep in any heart. It looks so bright, so gay, every hour of the day.

Softly my heart sings itself an old and lovely song, that soars into the air and swiftly flies to you.

Forest dialogue (Waldesgespräch)

‘Already it is late, already cold - why do you ride alone through the woods? The way through the woods is long, and you are alone. You lovely bride, I will carry you home!’

‘Great is the guile and cunning of men, my heart is broken with grief. The straying horn sounds here and there. O fly! You know not who I am!’

‘So richly adorned are horse and bride, her young form of wondrous beauty; I know you now - may God protect me! You are the siren, Lorelei!’

‘You do indeed know me. From a high rock my castle looks still and deep into the Rhine. Already it is late, already cold - nevermore will you leave these woods!’

Tranquility (Die Stille)

No one knows, no one can guess how happy I am, how happy! Ah, if one alone but knew, just the one — and no one else at all.

The snow outside is not as still, nor the stars in their heights as silent and secret as my thoughts.

No one knows, no one can guess how happy I am, how happy! Ah, if one alone but knew, just the one — and no one else at all.

Moonlit night (Mondnacht)

It was as if heaven had softly kissed the earth, and earth in blossoming splendor could only dream of heaven.

A breeze passing over the fields gently swayed the ears of corn. The woods rustled softly, so star-clear was the night!

And my soul spread wide its wings, and flew over the silent land, as if it were flying home.

Lovely foreign land (Schöne Fremde)

The tree-tops rustle and shiver, as if at this very hour the ancient gods were making their round of the half-sunken walls.

Here behind the myrtles, in the secret splendor of dusk — O fantastic night, what are you saying to me, confused, as in a dream?

All the stars look down on me, twinkling and glowing with love, and speak in ecstasy from afar of great joy to come!

In a castle (Auf einer Burg)

Up there, keeping watch, the old knight has fallen asleep; rain showers down and the woods rustle through the lattice.

With his beard and hair grown together, his breast and ruffe turned to stone, he sits up there in his silent cell for many hundreds of years.

Outside it is peaceful and still. Everyone has gone to the valley; solitary woodland birds sing in the empty window arches.

A wedding party sails by not he sunlit Rhine below; musicians play merrily, and the lovely bride weeps.

In a foreign land (In der Fremde)

I hear little streams rushing in the woods all around; in the woods with the rushing I know not where I am.

Here in the solitude, the nightingales sing, as if they wanted to tell something of the lovely times long ago.

In the shimmer of moonbeams, it was as if I saw the castle in the valley; yet it is far from here!

As though in the garden full of roses, white and red, my beloved awaited me — yet she is long since dead.

Melancholy (Wehmut)

I can even sing at times, as if I were happy; but secretly tears well up, and my heart is set free.

When spring breezes play outside, nightingales sing a song of longing from their grave like prison.

Then all hearts listen and are made glad, but no one feels the grief and deep suffering in the song.

Twilight (Zwielicht)

Dusk begins to spread its wings, the trees shudder and stir; clouds gather like heavy dreams what can these signs of unease portend?

If you have a deer, favored above all others, let it not graze alone! Huntsmen are blowing their horns in the woods, here and there voices call.

If you have a friend on this earth, do not trust him at this hour! His eyes and mouth may perhaps smile, but he plots war beneath a mask of peace.

Who today wearily sinks to rest, will rise tomorrow reborn. But many a one is lost in the night - take care, be watchful and awake!

In the forest (Im Walde)

A wedding party passed below the mountain slopes. I heard the birds singing. Many riders flashed by — it was a merry hunt.

Before I had time to think, it had all faded away; the night enfolded the company. Now only the forest still rustles on the mountains, and my heart is filled with dread.

Spring night (Frühlingsnacht)

I heard the birds of passage flying over the garden on the breeze, heralds of spring's fragrance; there below blossoms begin to appear.

I want to shout with joy, I want to weep - I can hardly believe it is true! The old miracles appear again in the splendor of the moonlight.

The moon and the stars all say it, the wood whispers it in a dream, the nightingales call forth, 'She is yours, she is yours!'

(Liederkreis translations slightly modified from Lois Phillips, Lieder Line by Line.)

Liebesbotschaft (Message of love) from op 36, poem by Robert Reinick

Clouds that rush to the east, where the one who is mine resides, Let all my wishes, my hopes and singing soar on your wings, Let you, flying messengers, direct yourselves to her,

That the modest one shall think of my faithfulness!
Quietly sing morning dreams to her,
Float gently into the garden,
Lower yourselves into shady spaces as dew,
Scatter pearls on flowers and trees,
That when the blessed one passes by,
All the happy flowers
Open up with brighter splendor!

And in the evening in quiet rest,
Spread yourselves to the setting sun!
May you paint yourself with purple and gold,
May you in the sea of radiant beams
Ride a lightly swinging boat,
That she might think you are singing angels.

Yes, my thoughts might probably be angels,
If my heart were pure like hers;
All my wishes, my hopes and singing
Go there on your wings, you flying messengers,
Directly to the modest one,
The only one I want to think about!

Notes

In February 1840, Robert Schumann shifted his energies from piano music to an intense explosion of songwriting. By the end of that year, he had written 140 Lieder, including this song cycle, "Liederkreis, opus 39" on poems by Josef Freiherr von Eichendorff that he selected. The cycle is not meant to have a plot arc or story. Eichendorff was one of the most popular 19th century German romantic poets, as well as translator, critic, anthologist, novelist and playwright. His verses, often relying on symbols from nature, in its beauty, quietude, calming influence, but also sinister creepiness, were also extremely popular with composers of the period, who produced over 5000 settings of his poems. There are over 40 settings of "Mondnacht", including an unpublished one by Johannes Brahms, and over 40 settings of "Wehmut."

Liebesbotschaft is the final song of Schumann's opus 36, "Six Poems from the Songbook of a Painter," written and published in 1840, slightly before op 39. Robert Reinick, who wrote the text, was both a painter and poet of the first half of the 19th century. He also wrote the libretto for Schumann's opera, *Genoveva*.

About The Artists

Jeff Greif, tenor

Jeff Greif is a recitalist specializing in Lieder and other art song, and a choral singer and soloist. He has performed all 3 major Schubert song cycles, most recently Winterreise in 2016, and works of Bach, Brahms, Britten, Strauss, Bridge, Schulhoff, Kahane, Mahler, Barber and others. In 2018, with pianist Hui Wu, he gave the first full performance on the West Coast of Matthew Aucoin's Merrill Songs. As choral soloist, he has sung the Evangelist part in both JS Bach, and premiered works by local composers David Avshalomov and Dale Jergensen. He sang for eight seasons under Grant Gershon in the LA Master Chorale, and currently is a member of the Jouyissance Early Music Ensemble, and the Contemporary Choral Collective of LA. He frequently participates in concerts at First United Methodist Church of Santa Monica.

Praised as "sparkling" by The New York Times and "a rising star" by China Musical Weekly, pianist **Hui Wu** has continued to display her versatility in a creative approach to programming which stems from a contemporary/classical music duality. Recent performance highlights include All-Beethoven recital programs and masterclasses in China, in addition to chamber music engagements with Rainer Honeck, Stefan Dohr and Stefán Ragnar Höskuldsson. Other highlights include the opening night concert in the Tully Scope Festival in Lincoln Center, and celebration of the centennial of John Cage on FOCUS! festival in Alice Tully Hall. She has appeared with the Fort Worth Symphony Orchestra, New Juilliard Ensemble, and the Xiamen Symphony Orchestra. An advocate of new music and chamber music, and a composer herself, Hui has performed and premiered numerous contemporary works by composers in China, Israel, Germany and the United States. She has been invited to prestigious festivals such as Taos School of Music, Yellow Barn Chamber Music Festival, Music Academy of the West, International Summer Music Festival in Goslar, Germany, and PianoTexas Festival. Hui has won top prizes including the Kosciuszko Chopin Competition in New York, the Beverly Hills National Auditions, the 65th Steinway International Piano Competition, the Ettlingen International Competition in Germany, and the Ryoichi Sasakawa Young Leaders Fellowship Fund Award, among others. Hui is the founder of ensemble demitasse, trio E'Toile and Foivos Duo. Her performances have been broadcast live on WQXR 93.6 FM and KUSC 91.5 FM. Hui studied at The Juilliard School for her Bachelor and Master's degrees with full scholarships. She has also completed the Doctor of Musical Arts degree at USC Thornton School of Music. Currently, Hui serves as faculty at Colburn Community School of Performing Arts, Moorpark College, and Cal Lutheran University.

Rev. Patricia Farris, Senior Minister
Tricia Guerrero, Pastoral Associate for Family Ministries
Dr. James Smith, Director of Music
Ty Woodward, Organist



Next ONLINE Mid-Week Recital: Wednesday, February 21, 12:10 p.m.

Coriolan Trio: Geoffrey Nudell, clarinet; Kevan Torfeh, cello; James Furnston, piano

Geoffrey Nudell received his musical education at the Dick Grove School of Music and a Bachelor of Music degree from California State University, Northridge. He has played, toured or recorded with Christina Aguilera, Frankie Avalon, Tony Bennett, Pat Boone, Carol Burnett, Cab Calloway, Fleetwood Mac, Peggy Lee, Liza Minelli, Ricky Martin, Rita Moreno, and Ian Whitcomb. His symphonic background includes performances with the Los Angeles Philharmonic, Los Angeles Opera, Long Beach Opera, and more. **Kevan Torfeh's** music studies were completed at USC, at L'Accademia Chigiana in Siena, in London with William Pleeth, and at the Hochschule Mozarteum in Salzburg. From 2004 to present he has served as adjunct professor of cello in the applied music program at Santa Monica College. Mr. Torfeh is a regular guest lecturer/performing artist at the internationally acclaimed Musicians Institute in Hollywood. **Jim Furnston** enjoys a versatile career as recitalist, accompanist, and composer. He is a native of Canada. Jim received his Bachelors of Music from the University of Victoria, ARCT Diploma from the University of Toronto, and his Masters of Music and Doctorate of Music Arts (ABD) from the U.S.C. Thornton School of Performing Arts. His performances have garnered international acclaim in both worlds of classical and popular music.

*First United Methodist Church welcomes you to all of our events
and invites you to join us for In-Person and Online worship on Sundays at 10 a.m.*

To see full schedule of recitals,
and watch past recitals, visit:
[www.santamonicaumc.org/
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