



Interlochen

ARTS ACADEMY

Interlochen, Michigan
189th Program of the 63rd Year

*

FACULTY RECITAL

Ty Chiko, baritone
Ya-Ju Chuang, piano

Wednesday, April 2, 2025
7:30pm, Dendrios Chapel/Recital Hall

FACULTY RECITAL

Ty Chiko, baritone
Ya-Ju Chuang, piano

PROGRAM

Memory from *Memories of Home* Tyzen Hsiao
(1938-2015)

Ya-Ju Chuang, piano

Rückert Lieder Gustav Mahler
(1860-1911)

Ich atmet' einen linden Duft

Blicke mir nicht in die Lieder

Um Mitternacht

Liebst du um Schönheit

Ich bin der Welt abhanden gekommen

Ty Chiko, baritone
Ya-Ju Chuang, piano

—Intermission—

"Amazing Grace" H. Leslie Adams
(1932-2024)

"Steal Away" Dave Ragland
(b. 1978)

"It's Me, O Lord" Betty Jackson King
(1928-1994)

"Grief" William Grant Still
(1895-1978)

"Didn't It Rain" H.T. Burleigh
(1866-1949)

"Prayer" H. Leslie Adams
(1932-2024)

"Good News" Uzee Brown
(b. 1950)

Ty Chiko, baritone
Ya-Ju Chuang, piano

TEXT AND TRANSLATIONS

Rückert Lieder

Ich atmet' einen linden Duft

*Ich atmet' einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!
Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde;
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft*

Blicke mir nicht in die Lieder!

*Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Deine Neugier ist Verrat!*

*Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selbst auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!*

Gustav Mahler

I breathed a gentle fragrance!

I breathed a gentle fragrance!
In the room stood
A spray of lime,
A gift
From a dear hand.
How lovely the fragrance of lime was!
How lovely the fragrance of lime is!
The spray of lime
Was gently plucked by you;
Softly I breathe
In the fragrance of lime
The gentle fragrance of love.

Do not look into my songs!

Do not look into my songs!
I lower my gaze,
As if caught in the act.
I dare not even trust myself
To watch them growing.
Your curiosity is treason.

Bees, when they build cells,
Let no one watch either,
And do not even watch themselves.
When the rich honeycombs
Have been brought to daylight,
You shall be the first to taste.

Um Mitternacht

*Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.*

*Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.*

*Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzes
War angefacht
Um Mitternacht.*

*Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.*

*Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr! über Tod und Leben
Du hältst die Wacht
Um Mitternacht!*

At midnight

At midnight
I kept watch
And looked up to heaven;
Not a star in the galaxy
Smiled on me
At midnight.

At midnight
My thoughts went out
To the dark reaches of space;
No shining thought
Brought me comfort
At midnight.

At midnight
I paid heed
To the beating of my heart;
A single pulse of pain
Was set alight
At midnight.

At midnight
I fought the battle,
O Mankind, of your afflictions;
I could not gain victory
By my own strength
At midnight.

At midnight
I gave my strength
Into Thy hands!
Lord over life and death,
Thou keepest watch
At midnight.

Liebst du um Schönheit

*Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein goldnes Haar.
Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr.
Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
Sie hat viel Perlen klar.
Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.*

If you love for beauty

If you love for beauty,
O love not me!
Love the sun,
She has golden hair.
If you love for youth,
O love not me!
Love the spring
Which is young each year.
If you love for riches,
O love not me!
Love the mermaid
Who has many shining pearls.
If you love for love,
Ah yes, love me!
Love me always,
I shall love you ever more.

Ich bin der Welt abhanden gekommen

*Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!
Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!*

I am lost to the world

I am lost to the world
With which I used to waste much time;
It has for so long known nothing of me,
It may well believe that I am dead.
Nor am I at all concerned
If it should think that I am dead.

Nor can I deny it,
For truly I am dead to the world.
I am dead to the world's tumult
And rest in a quiet realm!
I live alone in my heaven,
In my love, in my song!

* * *

PROGRAM NOTES

The Rückert Lieder composed by Gustav Mahler (1860-1911) in 1901 is a collection of songs for voice and orchestra, featuring five songs based on poems by the German poet Friedrich Rückert (1788-1866). This recital utilizes Mahler's arrangement for voice and piano accompaniment. The passionate and intimate moments of this remarkable work remain evident through the interplay of the vocal and piano lines.

Mahler was deeply moved by Rückert's poetry, which reflects themes of longing, love, and sorrow, synonymous with his symphonic works and song cycles that explore profound themes of love, death, and the human experience.

Unlike his *Lieder eines fahrenden Gesellen* or *Kindertotenlieder*, Mahler's five Rückert Lieder do not form a cycle; instead, are a collection of individual songs, which allows the order of the program to be decided by the performers.

"Ich atmet' einen linden Duft" ("I breathed a gentle fragrance"), is a lyrical and evocative piece that captures the essence of a peaceful moment infused with the beauty of nature and the sensation of love. The text reflects a deep connection to the natural world and the emotions that arise from it.

In this song, the narrator recounts a serene experience of inhaling the delicate fragrance of springtime blossoms. The gentle scent evokes memories of love and longing, intertwining the beauty of the environment with the feelings of the heart. The lyrics convey a sense of nostalgia and introspection, as the character allows the fragrance to transport them to a moment filled with tenderness and affection.

"Blicke mir nicht in die Lieder" ("Do not look into my songs") is filled with introspective and emotional depth. The text serves as a poignant declaration of the complexities of the human heart and the personal nature of artistic expression.

The narrator implores the listener not to pry into their innermost feelings and thoughts, which are intimately woven into their music. The lyrics communicate a sense of vulnerability, as the speaker acknowledges that their songs reflect deep emotions that are often difficult to articulate. The plea for privacy underscores the idea that artistic expression can reveal more than one might wish to share, highlighting the tension between public perception and personal experience.

Through Rückert's poignant text and Mahler's masterful musical setting, this song invites audiences to contemplate the intricate relationship between art, emotion, and the human experience.

"Um Mitternacht" ("At Midnight") delves into the depths of human emotion experienced during the stillness of night, where introspection and yearning come to the forefront. It is an exploration of profound themes of love, longing, and existential reflection.

The narrator reflects on the feelings that arise in the solitude of midnight. The poem describes a moment of profound introspection, where the stillness of the night contrasts with the tumult of emotions within the heart. The imagery evokes a sense of isolation, yet it is also a time for deep connection with one's feelings.

"Liebst du um Schönheit" ("If You Love for Beauty") is often regarded as one of the most lyrical and tender pieces in the collection. The song explores themes of love, beauty, and the deeper emotional connections that transcend superficial attraction.

The narrator asks rhetorical questions about the nature of love and beauty. They challenge the listener (and perhaps themselves) to consider the motivations behind love. The text suggests that if one loves purely for beauty, then the love will be fleeting and shallow. Instead, the narrator implies that true love must be rooted in deeper qualities, such as character and soul, rather than mere physical appearance.

"Ich bin der Welt abhanden gekommen" ("I am lost to the world") is the final song of the collection and is often described as one of the most profound and introspective pieces in the cycle. The movement encapsulates themes of isolation, transcendence, and the search for inner peace. The lyrics express a deep sense of detachment from the external world and a yearning for a more profound, transcendent existence.

The text conveys a feeling of blissful isolation, where the narrator finds solace in their own thoughts and emotions, away from the chaos of life. The imagery in Rückert's poem evokes a serene and dreamlike atmosphere, suggesting that the narrator has found a refuge in their inner life.

This presents a duality of both loss and liberation. While the narrator acknowledges the pain of separation, there is also a sense of freedom in escaping the burdens of reality. This tension between longing for connection and the desire for solitude creates a rich emotional landscape that resonates deeply with listeners.

The African American Spirituals on the second half of the program find their roots in slavery-where spirituality was used as an escape from the cruelty of the reality of the Black existence. These songs emerged from a deeply entrenched tradition of oral storytelling and communal expression, reflecting the struggles, hopes, and resilience of enslaved people. They serve as a testament to the strength of the human spirit in the face of unimaginable hardship.

Each song reaches out to God, calling on Him to serve as provider, healer, or comforter in times of trouble. The lyrics often express profound yearning for freedom, both physical and spiritual, imbuing the music with a deep sense of longing and faith. In these spirituals, the act of singing becomes a form of resistance—a way to assert identity, community, and hope amidst oppression.

In essence, the African American Spirituals not only serve as a reflection of the historical struggles faced by Black individuals but also as a celebration of faith, hope, and resilience. They remind us of the power of music as a means of comfort and connection, offering solace in times of trouble while simultaneously affirming the enduring spirit of a community that has faced adversity with unwavering strength.

The two halves of the program; Mahler's Rückert Lieder and the collection of African American Spirituals have been paired due to their emphasis on nature, the human experience, and spirituality—calling into focus the shared experiences we all have with seeking joy in an unpredictable world.

* * *

For Academy faculty bios, please visit our website at
interlochen.org/directory/faculty
or scan the QR code with your phone's camera.



* * *

You can ensure the next promising young artist has the opportunity to come to Interlochen by supporting student scholarships. Make your gift to the Interlochen Annual Fund by visiting www.interlochen.org/giveonline.

Many of our venues are equipped with induction loop systems for the hearing impaired. Please ask one of our ushers if you need assistance connecting to the system. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

In consideration of the performing artists and other patrons, the use of flash photography is not permitted. Federal copyright and licensing rules prohibit the use of video cameras and other recording equipment.

In order to provide a safe and healthy environment, Interlochen maintains a smoke-free and alcohol-free campus. Michigan law prohibits any weapons, including concealed weapons, on Interlochen property because we are an educational campus.

Thank you for your cooperation.

www.interlochen.org