

# IOWA

School of Music



# GUEST ARTIST RECITAL

## ZEITGEIST DUO

Theodor Carlson, *baritone*

Hyun Kim, *piano*

***Heimlich und Unheimlich: Where the Familiar Encounters Its Shadow***

Monday, April 6, 2026, 7:30 p.m.

Recital Hall, Voxman Music Building

# PROGRAM

## **BUSSLIED, OP. 48 NO. 6**

Ludwig van Beethoven (1770 - 1827)

## **DU BIST DIE RUH, D.776**

Franz Schubert (1797-1828)

## **FRÜHLINGSGLAUBE, D.686**

Franz Schubert

## **AN DEN MOND, D.193**

Franz Schubert

## **DER ZWERG, D.771**

Franz Schubert

## **WIE BIST DU MEINE KÖNIGIN, OP. 32 NO. 9**

Johannes Brahms (1833-1897)

**HEIMWEH II - O WÜSST ICH DOCH  
DEN WEG ZURÜCK, OP.63 NO. 8**

Johannes Brahms

**VON EWIGER LIEBE, OP. 43 NO. 1**

Johannes Brahms

**AUF DEM KIRCHHOFE, OP.105 NO. 4**

Johannes Brahms

*INTERMISSION*

**STERB' ICH, SO HÜLLT IN BLU-  
MEN MEINE GLIEDER, HWW. 159**

**NO. 33**

Hugo Wolf (1860-1903)

**WO FIND' ICH TROST? HWW. 119**

**NO. 31**

Hugo Wolf

**DER RATTENFÄNGER, HWW. 120**

**NO. 11**

Hugo Wolf

**DER FEUERREITER, HWW. 119**

**NO. 44**

Hugo Wolf

**DIE FRIST IST UM (DUTCHMAN'S  
MONOLOGUE) FROM DER FLIEG-  
ENDE HOLLÄNDER WWV. 63**

Richard Wagner (1813-1883)

# PROGRAM TEXT & TRANSLATIONS

## **BUSSLIED (GELLERT)**

Against You alone have I sinned, and have often done evil before You. You see the guilt that deserves Your curse; see also, God, my suffering. From You I do not hide my prayers and sighs, and my tears are before You.

Ah, God, my God, how long should I suffer? How long will You leave me? Lord, treat me not according to my sins, treat me not according to my guilt. I seek for You; let me find Your face, God of forbearance and patience.

May you fill me early with Your grace, God, Father of Mercy. Help me for Your name's sake, You are my God, who gladly helps.

Let me once again happily walk your path and teach me Your sacred law so that I can mold myself daily to Your will; You are my God, I am Your servant.

Lord, hurry to my aid, my Protector, and lead me on the right path. He hears my cries; the Lord hears my prayer and takes my soul in charge.

## **Du bist die Ruh (Gellert)**

You are repose and gentle peace.

You are longing and what stills it.  
Full of joy and grief I consecrate to you  
my eyes and my heart as a dwelling place.  
Come in to me and softly close the gate  
behind you.  
Drive all other grief from my breast.  
Let my heart be full of your joy.  
The temple of my eyes is lit by your radiance  
alone:  
O, fill it wholly!

### **Frühlingsglaube (Uhland)**

Balmy breezes are awakened; they stir and  
whisper day and night, everywhere creative.  
O fresh scents, O new sounds!  
Now, poor heart, do not be afraid.  
Now all must change.  
The world grows fairer each day; we can-  
not know what is still to come; the flowering  
knows no end.  
The deepest, most distant valley is in flower.  
Now, poor heart, forget your torment.  
Now all must change.

### **An den Mond (Hölty)**

Once more you silently fill wood and vale with  
your hazy gleam and at last set my soul quite  
free.

You cast your soothing gaze over my fields;  
with a friend's gentle eye you watch over my  
fate.

My heart feels every echo of times both glad  
and gloomy.

I hoer between joy and sorrow in my solitude.  
Flow on, beloved river!

I shall never be happy: thus have laughter and  
kisses rippled away, and with them constancy.  
Murmur on, river, through the valley,  
without ceasing, murmur on, whispering melo-  
dies to my song,

When on winter nights you angrily overflow,  
or when you bathe the springtime splendor  
of the young buds.

Happy he who, without hatred, shuts himself  
off from the world, holds one friend to his  
heart, and with him enjoys

That which, unknown to and undreamt of by  
men,  
wanders by night through the labyrinth of the  
heart.

### **Der Zwerg (Collin)**

Into the gloomy light, the mountains are al-  
ready disappearing.

On flat sea waves floats a boat: on board are  
the queen and her dwarf.

She gazes up into the high-arched vault, into the blue, light-woven distance that with the milk of the sky is streaked blue.

“Never, never have you lied to me yet, you stars.”

So she cries, “and soon I will vanish, you tell me; but in truth, I will die gladly.”

Then the dwarf steps up to the queen to bind a red silk cord around her neck, and he weeps as if he wanted to blind himself with grief.

He speaks: “You yourself are to blame for this suffering because you have forsaken me for the king.

Now only your death will awaken joy in me.

“It is true I will hate myself forever for having bestowed death on you with my own hand; but now, pale, you must go to your early grave.”

She lays her hand on her heart full of youthful life, and heavy tears run from her eyes that she would lift imploringly to the heavens.

“May you suffer no pain through my death!” she says; the dwarf kisses her pale cheeks and in that moment her senses leave her.

The dwarf gazes at the lady, overcome with death, and sinks her deep into the sea with his own hands.

His heart burns with desire for her; upon no coast will he ever land again.

## **Wie bist du, meine Königin (Daumer)**

How blissful, my queen, you are, by reason of  
your gentle kindness!

You merely smile, and springtime fragrance  
Wafts through my soul blissfully!

Shall I compare the radiance  
Of freshly blown roses to yours?

Ah! more blissful than all that blooms is your  
blissful bloom!

Roam through desert wastes,  
And green shade will spring up  
Though fearful sultriness broods endlessly  
there blissfully.

Let me perish in your arms!  
Death in your embrace will be  
though bitterest mortal agony rage.  
Through my breast – blissful.

## **O wüßst ich doch den Weg zurück (Groth)**

Ah! if I but knew the way back,  
The sweet way back to childhood's land!

Ah! why did I seek my fortune  
And let go my mother's hand?

Ah! how I long for utter rest,  
Immune from any striving,  
Long to close my weary eyes,  
Gently shrouded by love!

And search for nothing, watch for nothing,

Dream only light and gentle dreams,  
Not to see the times change,  
To be a child a second time!  
Ah! show me that way back,  
The sweet way back to childhoods' land!  
I seek happiness in vain –  
Ringed round by barren shores!

### **Von ewiger Liebe (Fallersleben)**

Dark, how dark in forest and field!  
Evening already, and the world is silent.  
Nowhere a light and nowhere smoke, and  
even the lark is silent now too.  
Out of the village there comes a lad, escorting  
his sweetheart home.  
He leads her past the willow-corpse, talking  
so much and of so many things: "If you suffer  
sorrow and suffer shame, shame for what oth-  
ers think of me, then let our love be severed as  
swiftly, as swiftly as once we two were plight-  
ed.  
Let us depart in rain and depart in wind, as  
swiftly as once we two were plighted."  
The girl speaks, the girl says:  
"Our love cannot be severed!  
Steel is strong, and so is iron,  
Our love is even stronger still:  
Iron and steel can both be reforged, but our

love, who shall change it?  
Iron and steel can be melted down, our love  
must endure forever!"

### **Auf dem Kirchhofe (Liliencron)**

The day was heavy with rain and storms,  
I had stood by many a forgotten grave.  
Weathered stones and crosses, faded  
wreaths,  
The names overgrown, scarcely to be read.  
The day was heavy with storms and rains,  
On each grave froze the word: Deceased.  
How the coffins slumbered, dead to the  
storm—  
Silent dew on each grave proclaimed: Re-  
leased.

### **Sterb' ich, so hüllt in Blumen meine Glieder (Heyse)**

If I should die, then shroud my limbs in flow-  
ers; I do not wish you to dig me a grave.  
Lay me down to face those walls where you  
have so often seen me.  
Lay me down there in wind or rain; I'll gladly  
die if it's for you, dear child.  
Lay me down there in sunshine and rain; I'll die  
happy if I die for your sake.

## **Der Rattenfänger (Goethe)**

I am that celebrated singer,  
The much-travelled ratcatcher,  
Of whom this famous old city  
Assuredly has special need.

And however, many rats there are, and even  
if there were weasels too; I'll rid the place of  
everyone.

One and all, they must away.

Then this good-humored singer

Is a child-catcher too from time to time, who  
can tame even the wildest, when he sings his  
golden tales.

And however defiant the boys might be, and  
however rebellious the girls,

I only have to pluck my strings,  
For them all to follow me.

And then this many-sided singer is occasional-  
ly a girl-catcher; He's never arrived in any town,  
without captivating many.

And however bashful the girls might be, and  
however prudish the women, all of them grow  
weak with love at the sound of magic lute and  
song.

## **Der Feuerreiter (Mörike)**

See, at the window

There, his red cap again?

Something must be wrong,  
For he's pacing to and from.  
And all of a sudden, what a throng  
At the bridge, heading for the fields!  
Listen to the fire-bell shrilling:  
Behind the hill,  
Behind the hill  
The mill's on fire!  
Look, there he gallops frenziedly  
Through the gate, the fire-rider,  
Straddling his skinny mount  
Like a fireman's ladder!  
Across the fields! Through thick smoke and  
heat  
He rides and has reached his goal!  
The distant bell peals on and on:  
Behind the hill,  
Behind the hill  
The mill's on fire!  
You who have often smelt a fire  
From many miles away,  
And blasphemously conjured the blaze  
With a fragment of the True Cross  
Look out! there, grinning at you from the raf-  
ters,  
Is the Devil amid the flames of hell.  
God have mercy on your soul!  
Behind the hill,

Behind the hill  
He's raging in the mill!  
In less than an hour  
The mill collapsed in rubble;  
But from that hour the bold rider  
Was never seen again.  
Thronging crowds and carriages  
Turn back home from all the horror;  
And the bell stops ringing too:  
Behind the hill,  
Behind the hill  
A fire! –  
Sometime after a miller found  
A skeleton, complete with cap,  
Upright against the cellar wall,  
Mounted on the fleshless mare:  
Fire-rider, how coldly  
You ride in your grave!  
Hush! Now it flakes into ash.  
Rest in peace,  
Rest in peace  
Down there in the mill!

### **Holländer Monolog**

The time is up, and once again seven years  
have elapsed.  
The sea, sated, casts me  
up on land ... Ha! Haughty ocean!

Shortly you must bear me again!  
Your stubbornness can be changed, but my  
doom is eternal!

Never shall I find the redemption I seek on  
land!

To you, surging ocean, I remain true until your  
last wave breaks

and your last waters run dry!

How often into ocean's deepest maw I have  
plunged longingly; but alas! I have not found  
death!

There on the reefs, fearful graveyard of ships,  
I have driven my ship; but ah! the grave would  
not take me!

Mocking, I challenged the pirate and hoped  
for death in fierce affray: "Here", I cried, "prove  
your deeds! My ship is filled with treasure."

But ah! the sea's barbarous son  
crossed himself in fear and fled.

How often into ocean's deepest maw I have  
plunged longingly.

There on the reefs, fearful graveyard of ships, I  
have driven my ship:

nowhere a grave! Death never comes!

This is the dread sentence of damnation.

This is the dread sentence of damnation.

I ask thee, blessed angel from heaven

who won for me the terms for my absolution:

was I the unhappy butt of thy mockery  
when thou didst show me the way of release?  
Vain hope! Dread, empty delusion!  
Constant faith on earth is a thing of the past!  
One single hope shall remain with me,  
it alone shall stand unshaken:  
long though the earth may put out new  
shoots, it yet must perish.  
Day of Judgment! Day of doom!  
When will you dawn and end my night?  
When will the blow of annihilation resound  
which shall crack the world asunder?  
When all the dead rise again,  
then shall I pass into the void.  
You stars above, cease your course!  
When all the dead rise again,  
then shall I pass into the void.  
You worlds stop your journey  
Eternal extinction falls on me!

# ABOUT THE ARTISTS

## THEODOR CARLSON

Baritone Theodor Carlson has performed extensively throughout Europe, appearing in Austria, Belgium, Denmark, Germany, the Netherlands, Hungary, Italy, Luxembourg, Poland, Spain, and Switzerland.

Recognized for his compelling operatic interpretations of roles by Mozart, Verdi, Puccini, Richard Strauss, and Wagner, Carlson's debut at the Zürich Opera and his First Prize at the Verviers International Competition launched a distinguished international career. Among his notable appearances are the title role in *Der fliegende Holländer* in Dame Gwyneth Jones's acclaimed production and *Verrina* in the world premiere of Édouard Lalo's *Fiesque*.

With more than sixty operatic roles in his repertoire—including title roles in *Don Giovanni*, *Rigoletto*, *Falstaff*, *Macbeth*, *Zar und Zimmermann*, *Don Quijote*, *Joseph Süß*, and *Dantons Tod*, as well as *Der fliegende Holländer*—Carlson has appeared at major venues including the Gran Teatre del Liceu (Barcelona), the Nationaltheater Weimar and Mannheim, and the

Staatstheater am Gärtnerplatz (Munich), as well as in Karlsruhe, Braunschweig, Mainz, and Schwerin. Additional engagements include the Stadttheater Aachen, Hildesheim, Hameln, Lübeck, Kiel, Krefeld, Koblenz, Gießen, Heidelberg, Regensburg, Würzburg, and Bremerhaven, in addition to appearances with The Dallas Opera and Michigan Opera Theatre. He has also been featured at prominent festivals including Schwetzingen, Eutin, Gut Immling, and the Munich Biennale.

As a concert soloist, Carlson has collaborated in both live and broadcast performances with orchestras including the Frankfurt Philharmonic, Stuttgart Philharmonic, Munich Symphony Orchestra, Heidelberg Philharmonic, Chamber Orchestra of Wernigerode, Rhein-Ruhr Philharmonic, Baden-Baden Philharmonic, Thüringen Philharmonic, Detroit Contemporary Chamber Ensemble, Las Colinas Symphony Orchestra, Arlington Symphony Orchestra, Johann Strauss Orchestra of Frankfurt, Sofia Radio Symphony Orchestra, Staatskapelle Weimar, Badische Staatskapelle, Eschweiler Bach Cantorei Orchestra, Westdeutscher Rundfunk Orchestra, Südwestrundfunk Orchestra, Saarbrücken Radio Symphony Orchestra, and the Radio Télévision Luxembourg Orchestra.

His symphonic appearances have taken him to major venues including the Zürich Opera House, Baden-Baden Kurhaus, Maastricht Opera House, Opéra Royal de Wallonie, Wiesbaden Kurhaus, Eurogress Aachen, Heidelberg Castle, the Laeiszhalle in Hamburg, and Alice Tully Hall in New York.

A committed advocate for contemporary music, Carlson has collaborated with composers including Gian Carlo Menotti, Detlev Glanert, Siegfried Matthus, Helge Jörns, Thilo von Westernhagen, Hans Zender, and Leroy Jenkins, contributing to the creation of new operatic roles as well as recordings and film projects.

Carlson studied at the University of Michigan and The Juilliard School and continued his training in German Lied with Brigitte Fassbaender in Switzerland and in operatic interpretation with Giuseppe Di Stefano in Italy. He is deeply engaged in pedagogy, having served as a voice and opera instructor at the University of Arkansas, as a faculty member of the American Institute of Vocal Studies in Graz, Austria, and as a stage director at the Colegio Alemán in Barcelona, Spain. He has presented masterclasses throughout the United States and Europe, served as Artistic Director of the

Voces Intimae art song series, and mentored young artists through programs at The Dallas Opera.

## **HYUN KIM**

Dr. Hyun Kim is a multifaceted artist whose career spans the roles of pianist, vocal coach, conductor, and educator. Currently serving as Assistant Professor of Vocal Coaching at the University of Oklahoma, she has held previous academic appointments as Assistant Professor at the University of Missouri–Kansas City (UMKC) and as Visiting Professor in Collaborative Piano and Music Director/Conductor of the University Opera Theater at the University of Arkansas. Internationally engaged, she has also served as a visiting professor at the Federal University of Santa Catarina and the University of Campinas in Brazil, where she contributed to the global discourse on collaborative piano and vocal coaching.

Kim's dedication to vocal music and the collaborative arts has brought her to leading festivals and opera companies across North and South America, Europe, and Asia. Her credits include the Festival de Musique de Sully et du Loiret (France), Agassiz Chamber Music Festival (Canada), Aspen Music Festival, Music

Academy of the West, Bay View Music Festival, Lucca Opera Festival (Italy), American Institute of Musical Studies Graz (AIMS). She has worked with opera companies such as Cincinnati Opera, Opera Colorado, Central City Opera, Kentucky Opera, Loveland Opera, Emerald City Opera, Opera Steamboat, Boulder Opera, Soo Theatre, and Korea National Opera, among others. She has collaborated with talented emerging professional singers for the Metropolitan Opera Laffont competition at both the district and regional levels, as well as for the Denver Lyric Opera Guild, the Corbett Competition, the International Antonin Dvořák Singing Competition, and the Seoul International Music Competition.

Dr. Kim's work bridges scholarship, performance, and interdisciplinary collaboration. Her research projects include *The Doors of Perception: Song and Proverbs of William Blake* by Benjamin Britten and *Metrics, Rhythmic, and Poetic Relationships in Schubert's Ballads*. She has shared these explorations through lectures and performances at the College Music Society National Conference and the National Association of Teachers of Singing. Expanding her scholarly work beyond the traditional recital stage, Dr. Kim is currently

collaborating with the Crystal Bridges Museum of American Art on an innovative installation exhibition sponsored by the Walton Family Foundation. This project reimagines the music of Franz Schubert in a multidimensional artistic context.

In addition to her academic and creative endeavors, Dr. Kim is active in international scholarly communities. She serves on the board of Sintonize Produtora Cultural, International Music Festival in Brazil, supporting global musical exchange and performance. Her artistry has also been featured in media outlets such as Korea Broadcasting System, Colorado Public Radio, PBS Rocky Mountain, KUAF, KNWA, and NGT São Paulo. After her early education in Korea, Dr. Kim pursued advanced studies at Conservatoire National Supérieur de Musique de Paris, College-Conservatory of Music at the University of Cincinnati, and University of Colorado Boulder.

# UPCOMING EVENTS

For the most current listing of concerts, recitals, and other School of Music events, visit the events calendar.

**EVENTS CALENDAR** 