

Williams College Department of Music



“Das Lied ist aus!”: Romantic Approaches to the 19th-Century Lied

Sara Stebbins '24, soprano

Jesse Cohen-Greenberg '24, piano

i. fishing

Die Forelle (1817)

Franz Schubert (1797 – 1828), text by Christian Friedrich Daniel Schubart (1739 – 1791)

Fischerweise (1828)

Franz Schubert, text by Franz von Schlechta (1796 – 1875)

ii. swan songs

Schwanenlied (1846)

Fanny Mendelssohn-Hensel (1805 – 1847), text by Heinrich Heine (1797 – 1856)

Die stille Lotosblume (1844)

Clara Schumann (1819 – 1896), text by Emanuel von Geibel (1815 – 1884)

iii. drowning your book

Mit Myrten und Rosen (1840) from *Liederkreis*, op. 24, No. 9

Robert Schumann (1810 – 1856), text by Heinrich Heine

Die alten, bösen Lieder (1840) from *Dichterliebe*, op. 48, No. 16

Robert Schumann, text by Heinrich Heine

iv. a moment's rest

In der Fremde (1840) from *Liederkreis*, op. 39, No. 1

Robert Schumann, text by Heinrich Heine

Wandrer's Nachtlied II (1815)

Franz Schubert, text by Johann Wolfgang von Goethe (1794 – 1832)

v. the entrance into history

Die beiden Grenadiere (1840)

Robert Schumann, text by Heinrich Heine

Part lecture, part recital, and part Romantic poet drag show, *“Das Lied ist aus!”: Romantic Approaches to the 19th-Century Lied* is an experimental lecture performance about what it means to sing after heartbreak. Featuring nine songs by Franz Schubert, Fanny Mendelssohn, Clara Schumann, and Robert Schumann, “Das Lied ist Aus!” takes a music-philosophical approach to the German Lieder repertoire, using song as an opening into inquiry around musical Romanticism. Inspired by 19th century literary, philosophical, and music-critical traditions involving Doppelgänger, alter-egos, and varied authorial voices in order to present distinctive viewpoints interacting in dialogue, “Das Lied ist Aus!” blends the traditional lecture-recital with elements of theatrical performance, arriving at a necessarily fragmentary account of an enigmatic moment in the history of musical aesthetics.

Sara Stebbins '24 is a composer-vocalist and musicologist from Tokyo, Japan by way of New York City. Across musical disciplines, their work is informed by the idea that sound, as a sensuous medium, articulates a social world in terms of the relation of an individual body to the body politic. Their recent compositions—which run the gamut from queer horror musical Jenny’s Doll Hospital (libretto by Kara Hadden '24.5), to transhistorical sonic inquiry on poetry by Chaucer in save our tongues difference—combine a textual, language-oriented sensibility with collaboration and group devising practices. Their musicological research is on experimentalism in the 20th and 21st centuries, with particular focus on ideas of technique, virtuosity, and voice, and their implications for the embodied sociality of music-making.

At Williams, Sara has championed student-driven, community-oriented musical projects. For the past two years, they have served as student director of experimental and contemporary classical music ensemble New Music Williams, during which time the ensemble has presented a fully-staged production of Sarah Kirkland Snider’s indie classical song cycle, Penelope, a collectively-built interpretation of Julius Eastman’s structured improvisation, Stay On It, and several premieres of student works. As one third of Williams-born electroacoustic improvisation ensemble, quacktrioquack, they delight in exploring a wide range of exciting and unusual sonic worlds through the group’s fun-oriented approach to improvised music.

Beginning this fall, Sara will be starting their Ph.D. in Music History at Yale University. When not making or thinking about music, they like to read novels and eat hot chips.

Saturday, May 4, 2024
1:30 p.m.

Brooks-Rogers Recital Hall
Williamstown, Massachusetts

Please turn off cell phones.
No photography or recording is permitted.