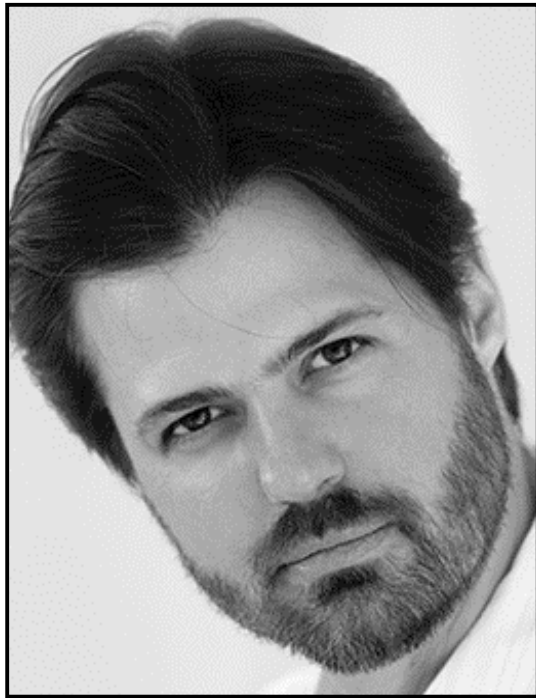


LIEDER ALIVE!

SPRING LIEDERABEND SERIES 2012



Kirk Eichelberger, bass

John Boyajy, piano

The Music Salon at *Salle Pianos*

Saturday, April 14, 2012 at 7:30 p.m.

LIEDER ALIVE!

MASTER WORKSHOP AND CONCERT SERIES

MASTER ARTISTS

Thomas Hampson 2008

Marilyn Horne 2009

June Anderson 2011

Håkan Hagegård 2012

AFFILIATED MASTER ARTIST

Christa Ludwig

CONTRIBUTING ARTISTS

Heidi Melton, soprano

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Kindra Scharich, mezzo-soprano

Katherine Tier, mezzo-soprano

Eleazar Rodriquez, tenor

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director

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Bass KIRK EICHELBERGER was recently seen as The Emperor in Tan Dun's Tea with the Opera Company of Philadelphia, Mephistopheles in Faust with Opera Grand Rapids, Sparafucile in Rigoletto with the Vancouver Opera and Ferrando in Il Trovatore with Opera Manitoba. In recent years he has sung Timur in Turandot, Bottom in A Midsummer Night's Dream and Ferrando in Il Trovatore with the Festival Opera of Walnut Creek.

Other opera highlights have included Don Fernando in Fidelio with the Opera Company of Philadelphia, The Four Villains in The Tales of Hoffman with the Opera Theatre of Saint Louis, the title role in Le Nozze di Figaro for Opera Memphis, Alidoro in La Cenerentola for Sacramento Opera and the title role in West Bay Opera's Don Giovanni.

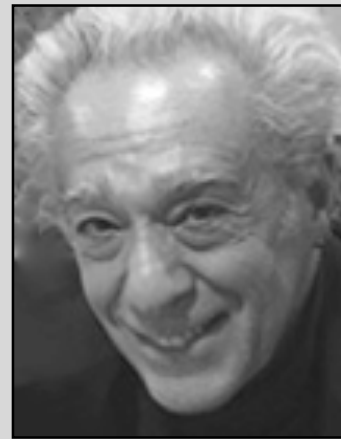
On the concert stage, Mr. Eichelberger has performed the title role in Mendelssohn's Elijah with Oakland East Bay Symphony and San Francisco Choral Society and has performed as a principal soloist in presentations of Mozart's Requiem, Beethoven's 9th Symphony, Handel's Messiah, Brahms' Ein Deutsches Requiem, Bach's B-minor Mass, Haydn's Creation, Pärt's Litany, Rossini's Stabat Mater, Kodály's Budavári Te Deum and Einhorn's Voices of Light.

Mr. Eichelberger was a national finalist in the 1999 Metropolitan Opera National Council Auditions and the 1999 MacAllister Awards for Opera Singers. He holds a Master of Music degree in Vocal Performance from the University of Cincinnati-College Conservatory of Music in Cincinnati, Ohio. He also holds a Bachelor of Music degree in Vocal Performance from Moody Bible Institute in Chicago, Illinois.

Pianist JOHN BOYAJY received Bachelor's and Masters degrees from the Juilliard School of Music. His most influential teachers were Rosina Lhévinne, Mieczylaw Münz and Herbert Stessin.

He has appeared at Avery Fisher Hall in Lincoln Center; on the Concerts Grand and Dance Palace piano series in Marin County; and on the Old First Concerts series in San Francisco. Mr. Boyajy has performed the Beethoven Fourth Piano Concerto and Choral Fantasy with the Bay Area Classical Harmonies ("B.A.C.H.") orchestra and chorus, and will be playing the Schumann Piano Concerto with B.A.C.H. in Mill Valley and San Francisco this coming June.

In addition to his public appearances, Mr. Boyajy performs extensively at private homes, and has co-produced and performed in many fund-raisers throughout the Bay Area. He has often been tapped as a judge in competitions, including the United States Open Music Competition, the Etude Competition and the Pacific Musical Society Competition. John has extensive experience as a collaborative pianist and vocal coach, and is a member of the music ministry team at All Saints Lutheran Church in Novato. He teaches piano and works with vocalists at his San Marin studio.



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MASTER WORKSHOP AND CONCERT SERIES

The Music Salon at *Salle Pianos*

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Kirk Eichelberger, bass

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FRANZ SCHUBERT (1797-1828)

An die Musik
(Franz von Schober)
Der Tod und das Mädchen
(Matthias Claudius)
Der Lindenbaum
(Wilhelm Müller)

Der Atlas
(Heinrich Heine)
Ihr Bild
(Heinrich Heine)
Über Wildemann
(Ernst Schultze)

JOHANNES BRAHMS (1833-1897)

Vier ernste Gesänge (Op. 121)

Denn es gehet Menschen wie dem Vieh
(Ecclesiastes 3:19-22)
Ich wandte mich und sahe an alle
(Ecclesiastes 4:1-3)
O Tod, wie bitter bist du
(Ecclesiasticus 41:1-2)
Wenn ich mit Menschen- und mit Engelszungen redete
(1 Corinthians 1:13 1-3, 12-13)

MAXINE BERNSTEIN, director

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LIEDER ALIVE!

MASTER WORKSHOP AND CONCERT SERIES

PROGRAM NOTES

Franz Schubert, Selected Lieder



Everything begins with **Franz Schubert** (1797–1828); despite a number of exquisite *kunstlieder* (art songs) from Bach to Beethoven, the lied remains Franz Schubert's undisputedly genuine invention. Although the Viennese composer lived only to the age of thirty-one, he was most prolific, having written some six hundred lieder, nine symphonies, liturgical music, operas, some incidental music, and a large body of chamber and solo piano music.



An die Musik (op. 88 no. 4, D. 547). This opening song set to Franz von Schober's expression of devotion is surely among the best-known and best-loved songs in the world. Its noble greatness is inseparable from its simplicity, requiring a perhaps unsuspected poise and nobility of line from both instruments.



Der Tod und das Mädchen (op. 7 no. 3, D. 531). Another justifiably well-known song set to Matthias Claudius's eloquent statement of a merciful view of death, some of the piano part was later adapted by Schubert as the theme and variation movement in his famed D minor String Quartet ("Death and the Maiden"). *Der Lindenbaum* (op. 89 no. 5, D. 911) from *Die Winterreise*, Wilhelm Müller's poem of the conflict between dream and reality, inspired a song with a double life. It is an adopted folksong which every German child knows, albeit in a simpler form, and as an art song it represents quite possibly a peak in the songwriters' art.



The following two songs set to texts by Heinrich Heine, *Der Atlas* (op. 11 no. 8, D. 957) and *Ihr Bild* (op. 11 no. 9, D. 957), were published posthumously as part of *Schwanengesang* (Swansong). In *Der Atlas* the idea of Atlas's suffering takes on a symphonic grandeur. (He had led the Titans in a war against Zeus and when they were defeated his punishment was to carry the world on his shoulders.) The wide dynamic range reinforces the intensity of feeling of the song. Nowhere is the sadness of lost love expressed with more epigrammatic force than in *Ihr Bild*, which distills the essence of Heine's poem contrasting the bleak reality of loneliness and deprivation with the memory of happier days. *Über Wildemann* (op. 108 no. 1, D. 884), set to Ernst Schulze's poem from his verse journal *Über Wildemann: einem Bergstädtchen am Harz* (a small town in the Harz mountains), gallops defiantly in impetuous flight.



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MASTER WORKSHOP AND CONCERT SERIES

Johannes Brahms and the *Vier ernste Gesänge* (Op. 121)

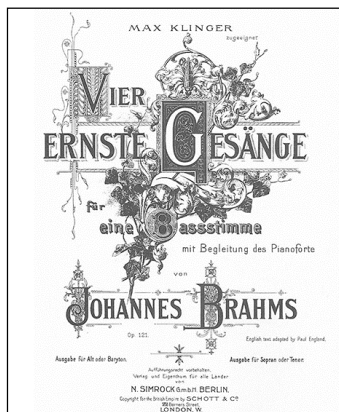
Four songs set to biblical texts

For **Johannes Brahms** (1833-1897), the German composer and virtuoso pianist and one of the leading musicians of the Romantic period, composing lieder was anything but a sideline. Born in Hamburg, he spent much of his professional life in Vienna, Austria. As well as his illustrious symphonic, choral and chamber works, he published more than two hundred solo songs with piano accompaniment, not to mention numerous vocal duets, quartets and folksong arrangements. Brahms' lieder act as a constant counterweight to his instrumental music and serve as a model for the songlike character of many of his slow movements.

The "Four Serious Songs" were the last songs composed by Brahms, then sixty-three years of age. He died less than a year later, on April 3, 1897. Therefore, this song-cycle for bass voice and piano, which uses texts from the Old Testament, the Apocrypha and New Testament, has the character of a musical last will and testament by Brahms. In this oeuvre, he has musically posed the central questions of human existence. In the first song: If man dies

just as beasts do, what about man's spirit? What outlasts death? What is essential for the future, for the generations yet to come, which distinguishes man from beasts? In the second song: What about all the evil, all the injustice that befalls man

because of his own power? In the third song: Death is bitter for men who live without sorrows; can it serve us well? Can it be a deliverance for him who can expect nothing better? In the fourth song, the famous words of St. Paul to the Corinthians complete the cycle: "Though I speak with the tongues of men and of angels and have not love, I am become as a sounding brass and a tinkling cymbal," culminating in the exclamation, "But now abideth faith, hope, and love, these three, but the greatest of these is love."



Brahms did not call his work "Four Spiritual" or "Four Biblical" songs, but rather "Serious" songs. By choosing such a title for these songs, and through the intricate marriage of voice and piano, Brahms permits the questions confronting all men, questions of mortality and eternity, to resound in an almost symphonic dimension.

Program notes compiled by Kristen Brown and Maxine Bernstein.

LIEDER ALIVE!

TEXTS AND TRANSLATIONS

FRANZ SCHUBERT (1797–1828)

An die Musik

op. 88 (*Vier Lieder*) no. 4, D. 547
Franz von Schober (1796-1882)

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf' entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

Der Tod und das Mädchen

op. 7 (*Drei Lieder*) no. 3, D. 531
Matthias Claudius (1740–1815)

Das Mädchen:

Vorüber! ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh Lieber!
Und rühre mich nicht an.

Der Tod:

Gib deine Hand, du schön und zart Gebild!
Bin Freund, und komme nicht zu strafen.
Sei gutes Muts! Ich bin nicht wild,
Sollst sanft in meinen Armen schlafen

Der Lindenbaum

op. 89 no. 5, D. 911 aus *Die Winterreise*
Willhelm Müller (1794–1827)

Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt in seinem Schatten
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich muß' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Oh hallowed Art, how often, when depression
and life's wild circle had ensnared my space,
have you aroused my heart to love's compassion,
have you removed me to a better place!

How often has the sigh your harp created,
a sacred chord of your enchanted mood,
to heaven's better times my soul elated:
Oh hallowed Art, accept my gratitude!

The Maiden:

"It's all over! alas, it's all over now!
Go, savage man of bone!
I am still young - go, devoted one!
And do not molest me."

Death:

"Give me your hand, you fair and tender form!
I am a friend; I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep gently in my arms."

By the fountain, near the gate,
There stands a linden tree;
I have dreamt in its shadows
So many sweet dreams.

I carved on its bark
So many loving words;
I was always drawn to it,
Whether in joy or in sorrow.

Today, too, I had to pass it
In the dead of night.
And even in the darkness
I had to close my eyes.

LIEDER ALIVE!

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!

Die kalten Winde bliesen
Mir grad ins Angesicht;
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

Der Atlas

D. 957 no. 8 aus *Schwanengesang*
Heinrich Heine (1797-1856)

Ich unglücksel'ger Atlas! Eine Welt,
Die ganze Welt der Schmerzen muß ich tragen,
Ich trage Unerträgliches, und brechen
Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein, unendlich glücklich,
Oder unendlich elend, stolzes Herz,
Und jetzo bist du elend.

Ihr Bild

D. 957 no. 9 aus *Schwanengesang*
Heinrich Heine (1797-1856)

Ich stand in dunkeln Träumen
und starrt ihr Bildnis an,
und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab -
Und ach, ich kann's nicht glauben,
Daß ich dich verloren hab!

And its branches rustled
As if calling to me:
"Come here, to me, friend,
Here you will find your peace!"

The frigid wind blew
Straight in my face,
My hat flew from my head,
I did not turn back.

Now I am many hours
Away from that spot,
And still I hear the rustling:
There you would have found peace!

I, unlucky Atlas!
I carry a world, the entire world of pain,
I bear the unbearable,
And the heart within me wants to break.

Proud heart, you have wanted it thus!
You wanted to be happy, eternally happy,
Or eternally miserable, you proud heart,
And now you are miserable.

I stood in darkened daydreams
and stared at her portrait long
as that beloved face was
secretly coming to life.

Around her lips there blossomed
a wondrous laughing smile,
and melancholy teardrops -
they glittered in her fair eyes.

Likewise my teardrops welled up
and flowed down mournful cheeks
alas, I can't believe it,
that I am deprived of you!

LIEDER ALIVE!

Über Wildemann

Ernst Schulze (1789-1817)

op. 108 (*Drei Lieder*) no. 1, D. 884

Die Winde sausen am Tannengang,
Die Quellen brausen das Tal entlang;
Ich wandre in Eile durch Wald und Schnee,
Wohl manche Meile von Höh' zu Höh'.

Und will das Leben im freien Tal
Sich auch schon heben zum Sonnenstrahl,
Ich muß vorüber mit wildem Sinn
Und blicke lieber zum Winter hin.

Auf grünen Heiden, auf bunten Au'n,
Müßt ich mein Leiden nur immer schaun,
Daß selbst am Steine das Leben sprießt,
Und ach, nur eine ihr Herz verschließt.

O Liebe, Liebe, o Maienhauch,
Du drängst die Triebe aus Baum und Strauch,
Die Vögel singen auf grünen Höh'n,
Die Quellen springen bei deinem Wehn.

Mich läßt du schweifen im dunklen Wahn
Durch Windespfeifen auf rauher Bahn.
O Frühlingsschimmer, o Blütenschein,
Soll ich denn nimmer mich dein erfreun?

JOHANNES BRAHMS (1833-1897)

Vier ernste Gesänge op. 121

Ecclesiastes 3:19-22

Denn es gehet dem Menschen wie dem Vieh; wie dies stirbt,
so stirbt er auch; und haben alle einerlei Odem; und der
Mensch hat nichts mehr denn das Vieh: denn es ist alles eitel.
Es fährt alles an einem Ort; es ist alles von Staub gemacht, und
wird wieder zu Staub.

Wer weiß, ob der Geist des Menschen aufwärts fahre, und der
Odem des Viehes unterwärts unter die Erde fahre?

Darum sahe ich, daß nichts bessers ist, denn daß der Mensch
fröhlich sei in seiner Arbeit, denn das ist sein Teil.

Denn wer will ihn dahin bringen, daß er sehe, was nach ihm
geschehen wird?

The wind blows on Tannen hill,
The stream roars down the valley;
I wander alone through wood and snow,
many miles from peak to peak.

And though life in the open valley
would be better in the sun's rays,
I must go over wilder scenes
to better look upon Winter.

On green heath, on flowered meadows,
must I hardly ever show my sorrow,
I, whose life springs from stones,
And ah, only one who locks away her heart.

Oh love, love, oh breezes of May,
You press the shoots from tree and bush,
The birds sing from the green heights
The brooks gush from their sources.

I let myself wander in dark despair
through whistling winds on a rough road.
Oh shimmering Spring, oh blossom time,
shall I never again find your delight?

Four Serious Songs

For that which befalleth the sons of men befalleth
beasts, as the one dieth, so dieth the other; yea, they
have all one breath; so that a man hath no preeminence
above a beast: for all is vanity. All go unto one place;
all are of the dust and all turn to dust again.

Who knoweth if the spirit of man goeth upward, and if
the spirit of the beast goeth downward to the earth?

Wherefore I perceive that there is nothing better, than
that a man should rejoice in his own works; for that is
his portion:

for who shall bring him to see what shall be after him?

LIEDER ALIVE!

Ecclesiastes 4:1-3

Ich wandte mich und sahe an alle, die Unrecht leiden unter der Sonne; Und siehe, da waren Tränen derer, Die Unrecht litten und hatten keinen Tröster; Und die ihnen Unrecht taten, waren zu mächtig, Daß sie keinen Träster haben konnten.

Da lobte ich die Toten, Die schon gestorben waren Mehr als die Lebendigen, Die noch das Leben hatten; Und der noch nicht ist, ist besser, als alle beide, Und des Bösen nicht inne wird, Das unter der Sonne geschieht.

Ecclesiasticus, 41:1-2.

O Tod, wie bitter bist du,
Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!
O Tod, wie bitter bist du.

O Tod, wie wohl tust du dem Dürftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen,
Noch zu erwarten hat!
O Tod, wie wohl tust du!

1 Corinthians 1:13 1-3, 12-13

Wenn ich mit Menschen und mit Engelszungen redete,
Und hätte der Liebe nicht, So wär' ich ein tönend Erz, Oder
eine klingende Schelle.

Und wenn ich weissagen könnte, Und wüßte alle Geheimnisse
Und alle Erkenntnis, Und hätte allen Glauben, also Daß ich
Berge versetzte, Und hätte der Liebe nicht, So wäre ich nichts.

Und wenn ich alle meine Habe den Armen gäbe, Und ließe
meinen Leib brennen, Und hätte der Liebe nicht, So wäre mir's
nichts nütze.

Wir sehen jetzt durch einen Spiegel in einem dunkeln Worte;
Dann aber von Angesicht zu Angesichte. Jetzt erkenne ich's
stückweise, Dann aber werd ich's erkennen. Gleich wie ich
erkennet bin. Nun aber bleibet Glaube, Hoffnung, Liebe, Diese
drei; Aber die Liebe ist die größte unter ihnen.

So I returned, and considered all the oppressions that
are done under the sun: and behold the tears of such as
were oppressed, and they had no comforter; and on the
side of their oppressors there was power; but they had
no comforter.

Wherefore I praised the dead which are already dead
more than the living which are yet alive. Yea, better is
he than both they, which hath not yet been, who hath
not seen the evil work that is done under the sun.

O, death, how bitter you are,
in the thoughts of a man
who has good days, enough
and a sorrow-free life
and who is fortunate in all things,
and still pleased to eat well!
O, death, how bitter you are,

O death, how well you serve him who is in need
Who is feeble and old,
and is beset by all sorrows,
and has nothing better to hope for
or to expect;
O death, how well you serve.

Though I speak with the tongues of men and of angels,
and have not love, I am become as a sounding brass, or
a tinkling cymbal.

And though I have the gift of prophecy, and understand
all mysteries, and all knowledge; and though I have all
faith, so that I could remove mountains, and have not
love, I am nothing.

And though I bestow all my goods to feed the poor,
and though I give my body to be burned, and have not
love, it profiteth me nothing.

For now we see through a glass, darkly; but then face
to face; now I know in part; but then I shall know even
as also I am known. And now abideth faith, hope, love
these three; but the greatest of these is love.

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Mrs. Barbro Osher and The Pro Suecia Foundation

Nancy Quinn, Tom Driscoll and Quinn Associates

Salle Pianos and the Music Salon team

Cathie Anderson Lighting

Our invaluable Master Artists, Contributing Artists and Advisory Board

About LIEDER ALIVE!

LIEDER ALIVE! was founded in 2007 by Maxine Bernstein to re-invigorate the teaching and performance of German Lieder, songs mainly from the Romantic Era of music composed for a solo singer and piano, and frequently set to great poetry.

Our “graduate level” program brings outstanding master artists together with highly accomplished emerging and established professionals. The program takes place at the state-of-the-art San Francisco Conservatory of Music in the heart of San Francisco’s cultural district. Master Workshops range from two to ten days, and are open to the public. Thomas Hampson inaugurated the program in October 2008 with a *Mostly Mahler* intensive Master Workshop; as Janos Gereben wrote in *San Francisco Classical Voice*, this event “went beyond all expectations.” The following year, LIEDER ALIVE! welcomed mezzo-soprano Marilyn Horne to San Francisco for a three-day program teaching *Romantic German Lieder*. Soprano June Anderson was LIEDER ALIVE!’s third guest master artist; her concert and her master class series will be followed in September 2012 by the great Swedish baritone Håkan Hagegård, who will bring us a workshop that he has developed entitled *The Singer’s Studio*.

Master workshop participants and contributing artists represent some of the most exciting young professional singers working today; they include sopranos Heidi Melton and Ji Young Yang, mezzo-sopranos Kindra Scharich and Katherine Tier, tenor Eleazar Rodriguez and bass Kirk Eichelberger, and others are being added every year. In addition to our Master Workshop series, LIEDER ALIVE! also presents an ongoing *Liederabend* concert series in San Francisco using the beautifully restored antique Bösendorfers, Bechsteins, and Blüthners in the elegant Music Salon at Salle Pianos.

Such a program, devoted exclusively to this important artistic genre, is unique in America. All of our extraordinary master artists, and our supremely gifted workshop participants, are aiding in our purpose of keeping Lieder where it belongs—alive!

Please support LIEDER ALIVE!

Contributions may be made to LIEDER ALIVE! either online at www.LiederAlive.org or by check. Please make checks payable to LIEDER ALIVE! and mail to:
LIEDER ALIVE! 14 Imperial Avenue, San Francisco, CA 94123

Thanks in advance for your generous support of LIEDER ALIVE!

LIEDER ALIVE!

MASTER WORKSHOP AND CONCERT SERIES



From left: KATHARINE TIER, JOHN PARR, KIRK EICHELBERGER, KINDRA SCHARICH, JOHN BOYAJY

SPRING LIEDERABEND SERIES 2012

The Music Salon at *Salle Pianos*

Katharine Tier, mezzo-soprano

John Parr, piano

MAHLER – Kindertotenlieder, STRAUSS, WAGNER

Friday, March 9 at 7:30 p.m. doors open at 7 p.m.

Kirk Eichelberger, bass

John Boyajy, piano

SCHUBERT, BRAHMS – Vier ernste Gesänge

Saturday, April 14 at 7:30 p.m. doors open at 7 p.m.

Kindra Scharich, mezzo-soprano

John Boyajy, piano

SCHUMANN, BRAHMS, STRAUSS

Saturday, May 19 at 7:30 p.m. doors open at 7 p.m.

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Master Teacher



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1632C Market Street, San Francisco (between Franklin and Gough)

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\$30 donation (including wine reception and delectables)

MAXINE BERNSTEIN, director

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