

# **LIEDER ALIVE!**

## **SPRING LIEDERABEND SERIES 2013**



**Heidi Moss**, soprano

**Steven Bailey**, piano

The Music Salon at *Salle Pianos*

Saturday, April 6, 2013 at 7:30 p.m.

# LIEDER ALIVE!

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**Heidi Moss**, noted for her “rich and radiant soprano” (Edward Ortiz, Sacramento Bee) has performed with area companies such as West Edge Opera, Ensemble Parallele, West Bay Opera, Pocket Opera, Livermore Opera, Fremont Symphony, Oakland Symphony, Sacramento Choral Society, and the San Francisco Lyric Opera. She was honored to first appear under the LIEDER ALIVE! umbrella in a master class with the renowned Marilyn Horne.

Heidi has also garnered recognition in major vocal competitions, including the Metropolitan Opera National Council Auditions (NY District First Place Winner and Regional Finalist), Liederkrantz Awards, and the MacAllister Awards.

A longtime fan of the recital format, she has performed extensively in both art song and lieder recitals as well as concerts featuring contemporary music. She was also thrilled to collaborate on her Festival Opera project with local composers Henry Mollicone and Kurt Erickson; this project entitled “About Face,” is a production designed to create awareness for facial paralysis and other afflictions.

In addition to an active musical life, Heidi continues her biological studies and spent many years working as a research scientist, most recently at the Rockefeller University. She is also the mother of two young daughters.

In 2007 she was stricken with a rare version of Bell’s Palsy which left the right side of her face permanently paralyzed. She feels lucky to sing again, despite the neurologist’s predictions.

Her current musical ventures include intensive study of vocal pedagogy, including her teaching at the San Francisco Conservatory of Music, and the continuation of her passion for opera, lieder, and art song.



**Steven Bailey** is a pianist of wide versatility, performing in and around the San Francisco Bay Area as soloist, chamber, and collaborative keyboardist. Mr. Bailey has performed as concerto soloist with the Diablo Symphony, University of California-Davis Symphony, San Francisco Concerto Orchestra, and Magnificat Baroque Orchestra. In 2004 he accompanied soprano Elza van den Heever in a performance at the Kennedy Center in Washington, DC as part of the Center's "Conservatory Project". He is a regular guest as fortepianist on original period instruments at the American Bach Soloists' (ABS) Summerfest chamber music performances, and performed with ABS as co-harpichordist. He has collaborated with members of the Alexander, Arlekin and Sausalito quartets. Mr. Bailey provided live musical accompaniment for Smuin Ballet's production of "Stravinsky Piano Pieces" and was featured on the San Francisco variety program *Mornings on Two* on the FOX Network. He is a regular continuo player for the San Francisco Bach Choir. Mr. Bailey has recorded a solo CD entitled *The Art of the Opera Transcription*, and produced the San Francisco Bach Choir's latest CD, *Ceremonies and Celebrations*. Mr. Bailey holds an M.M. from Boston University.

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**Heidi Moss**, soprano

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## “Nacht und Träume”

**FRANZ SCHUBERT** (1797–1828)

Nacht und Träume (Matthäus von Collin)

Sei mir begrüßt (Friedrich Rückert)

Rastlose Liebe (Johann von Goethe)

Lied der Mignon (Johann von Goethe)

Du bist die Ruh (Friedrich Rückert)

**KURT ERICKSON** (b. 1970)

Ich und Du (Friedrich Hebbel)

Mondnacht (Joseph von Eichendorff)

**RICHARD STRAUSS** (1864–1949)

An die Nacht (Clemens Brentano)

Traum durch die Dämmerung (Otto Bierbaum)

Schlagende Herzen (Otto Bierbaum)

Die Nacht (Hermann von Gilm)

# 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.

*Nacht und Träume*, one of Schubert’s most justly famous works, was composed in the winter of 1822–23 to a poem by Matthäus von Collin. It is remarkable for the way it uncovers depths of feeling beneath its gentle seemingly placid surface.

These three following well-known songs overflow with different kinds of passion. *Sei mir gegrüßt* (composed in 1822 and setting a poem by Friedrich Rückert) overflows with joyful love, though here the expression of passion is controlled. Particularly effective is the way Schubert varies the rising-and-falling refrain, alternating the rhyme *gegrüßt* and *geküßt*.

*Rastlose Liebe* is the earliest song in this collection—Schubert wrote it in the spring of 1815, just after he turned eighteen. This is one of his best-known songs, its impetuousness well-suited to Goethe’s recognition of love’s fusion of pain and pleasure. © Erich Bromberger

Schubert composed four different versions of Mignon’s “Nur wer die Sehnsucht kennt” from Goethe’s novel *Wilhelm Meister* for voice and piano. This last *Lied der Mignon*, composed in January 1826, creates an unforgettable sense of longing and despair. “Nobody understands another one’s pain, nobody understands another one’s joy,” Schubert himself had written in 1824. “One always believes one is going toward one another, and one only goes side by side. Oh, it is torment to him who understands this.”



In *Du bist die Ruh*, Schubert’s music turns the sensuality and sentiment of Friedrich Rückert’s poem into an almost religious worshipfulness in his seemingly innocent and idealized view of the text. The theme itself is ineffably gentle, as much Classical in spirit as Romantic. The structure of the song, and the music itself, are disarmingly simple, yet subtle in the marrying of the text to the music, and so deftly wrought in its duet with the piano.

## Kurt Erickson, Zwei Neue Lieder



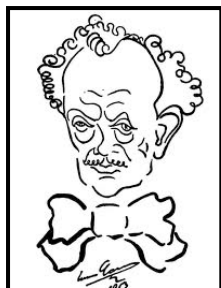
Profoundly excited by our first commission, LIEDER ALIVE! asked Mr. Erickson to write a few words of introduction: “The pieces in this set are an act of homage that reflect my deep-seated love and respect for the great German Lieder tradition. It is no exaggeration when I state that I learned my first meaningful composition lessons while studying Schubert’s songs. In my setting of *Ich und Du*, one hears longing in the recurring piano refrain that continually seeks and ultimately gains harmonic resolution. Likewise the duality of two souls seeking to become one can be found in the vocal line’s subtle oscillation between 6/8 and 4/4 meters. *Mondnacht* begins with the gentle interplay of soft chords—the notes set up a kind of dialogue that bounce back and forth from treble to bass, much in the same way the poetry describes the Earth and Sky reaching out to one another in love and affection. Lucky the composer who finds his muse and kindred spirit to help bring his works to life on stage in a truly definitive manner. These pieces are written for and dedicated to Heidi Moss with love and gratitude.”

# LIEDER ALIVE!

MASTER WORKSHOP AND CONCERT SERIES

## Richard Strauss, Selected Lieder

One of Germany's long line of musical giants, **Richard Strauss** (1864-1949) brought to a culmination the development of the nineteenth-century symphonic poem, and was a leading composer of romantic opera in the early twentieth century. Like his friend and contemporary, Gustav Mahler, he was equally renowned and influential as a conductor. Strongly influenced by Richard Wagner, he became famous for operas that at the time were considered quite daring. They provide superb singing roles, particularly for women's voices of which, through his inspiration from and marriage to renowned German soprano, Pauline de Ahna, he had a profound understanding.



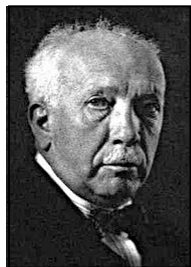
All his life **Richard Strauss** produced Lieder, again with abundant inspiration from his wife. Much revered by both audiences and performers, he wrote over two hundred songs, publishing them in groups.

The Opus 68 songs, six settings of Clemens Brentano, were composed in February and May 1918. They ended Strauss's long "fast" from song-writing, and were inspired by the silver voice of

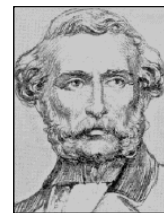
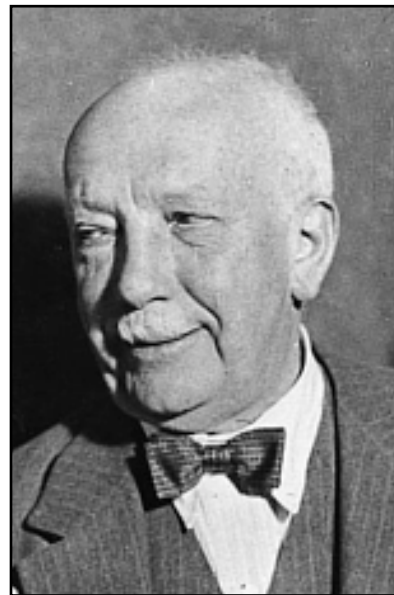
Elisabeth Schumann. These are among the most complex and multi-faceted of

Strauss's Lieder, offering rewarding challenges to the interpreter. Tonight we hear the first of these songs, offering a diverse window into the composer's broad and maturing palette. This ode to the mysterious power of night, *An die Nacht*, takes us on a radiant journey via Brentano's three-stanza poem, with a structure that nods in the direction of strophic form without ever being under its obligations.

These next two songs from Opus 29 are settings of poetry by Otto Julius Bierbaum (1865–1910). The first, one of Strauss's leading masterworks in the song genre, is *Traum durch die Dämmerung* (Dream at Twilight). Strauss's setting lifts the words to an almost ecstatic plane, bathing in the magical, achingly nostalgic mood of this sublimely lovely Lied. It is in fact one of Strauss's most-recorded songs. *Schlagende Herzen* (Beating Hearts) pictures a lovestruck youth happily rushing to meet his beloved, reflecting on the beating of his heart as he foresees their meeting. Her heart, too, is beating for him. It is a lively, folk-like song. Strauss happily avoids using the more prosaic ways musicians sometimes have to imitate the sound of one's heartbeat, but instead uses high, chime-like sounds reminiscent of small bells.



For our last song on this program we feature one of Strauss's first, Number 3 from his Opus 10 of 1885, composed when Strauss was barely twenty-one years old. *Die Nacht*, though set to an almost stereotypical German romantic poem, became a supreme example of Strauss's art. Encapsulating his fondness for night and the woods, it is a song of trembling and yearning, tinged with fear that the night, which takes away the shapes of daylight objects, will somehow also steal the beloved. Through the opening powerful yet gentle rhythmic beat, Strauss manages to convey the manner in which the all-embracing power of night steals mercilessly over everything.



# LIEDER ALIVE!

TEXTS AND TRANSLATIONS

**FRANZ SCHUBERT** (1797–1828)

**Nacht und Träume** op. 43 no. 2, D. 827

Matthäus von Collin (1779-1824)

Heil'ge Nacht, du sinkest nieder;  
Nieder wallen auch die Träume  
Wie dein Mondlicht durch die Räume,  
Durch der Menschen stille Brust.  
Die belauschen sie mit Lust;  
Rufen, wenn der Tag erwacht:  
Kehre wieder, heil'ge Nacht!  
Holde Träume, kehret wieder!

**Sei mir gegrüßt** op. 20 no. 1, D. 741

Friedrich Rückert (1788–1897)

O du Entrißne mir und meinem Kusse,  
Sei mir gegrüßt, sei mir geküßt!  
Erreichbar nur meinem Sehnsuchtgruße,  
Sei mir gegrüßt, sei mir geküßt!

Du von der Hand der Liebe diesem Herzen  
Gegebne, Du von dieser Brust  
Genommne mir! Mit diesem Tränengusse  
Sei mir gegrüßt, sei mir geküßt.

Zum Trotz der Ferne, die sich feindlich trennend  
Hat zwischen mich und dich gestellt;  
Dem Neid der Schicksalmächte zum Verdrusse  
Sei mir gegrüßt, sei mir geküßt!

Wie du mir je im schönsten Lenz der Liebe  
Mit Gruß und Kuß entgegenkamst,  
Mit meiner Seele glühendstem Ergusse,  
Sei mir gegrüßt, sei mir geküßt!

Ein Hauch der Liebe tilget Raum und Zeiten,  
Ich bin bei dir, du bist bei mir,  
Ich halte dich in dieses Arms Umschlusse,  
Sei mir gegrüßt, sei mir geküßt!

**Rastlose Liebe** op. 33 no. 5, D.138

Johann von Goethe (1749-1832)

Dem Schnee, dem Regen,  
Dem Wind entgegen,  
Im Dampf der Klüfte  
Durch Nebeldüfte,  
Immer zu! Immer zu!  
Ohne Rast und Ruh!

Lieber durch Leiden  
Möcht ich mich schlagen,  
Als so viel Freuden  
Des Lebens ertragen.

**Night and Dreams**

Holy night, you sink down;  
Dreams, too, drift down  
Like your moonlight through space,  
Through the quiet hearts of men;  
They listen with delight  
Calling out when day awakens:  
Return, holy night!  
Fair dreams, return! Return, holy night!

**I Greet You**

O you, who have been snatched from me and my kiss,  
I greet you, I kiss you!  
Reached only by my yearning greetings,  
you I greet, you I kiss!

You, given by the hand of love to this heart,  
you, who from my breast  
have been taken! With these flooding tears  
I greet you, I kiss you.

Defying the distance that fiendishly separates us  
and lies between you and me -  
to irritate the envious powers of fate,  
I greet you, I kiss you!

Just as you always did in the fairest spring-time of love,  
coming to greet me with a kiss,  
so now, with my soul a glowing flood,  
I greet you, I kiss you!

A breath of love erases space and time;  
I am with you, you are with me,  
I hold you in these arms, embracing you;  
I greet you, I kiss you!

**Restless Love**

To the snow, to the rain  
To the wind opposed,  
In the mist of the ravines  
Through the scent of fog,  
Always on! Always on!  
Without rest and peace!

I would rather through suffering  
Fight myself,  
Than so many joys  
Of life endure.

# LIEDER ALIVE!

Alle das Neigen  
Von Herzen zu Herzen,  
Ach, wie so eigen  
Schaffet es Schmerzen!

Wie soll ich fliehen?  
Wälderwärts ziehen?  
Alles, alles vergebens!  
Krone des Lebens,  
Glück ohne Ruh,  
Liebe, bist du!

**Lied der Mignon** op. 62 no. 4, D. 877  
Johann von Goethe (1749-1832)

Nur wer die Sehnsucht kennt  
Weiß, was ich leide!  
Allein und abgetrennt  
Von aller Freude,  
Seh ich am Firmament  
Nach jener Seite.

Ach! der mich liebt und kennt,  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiß, was ich leide!

**Du bist die Ruh** op. 59 no. 3, D. 776  
Friedrich Rückert (1788–1897)

Du bist die Ruh,  
Der Friede mild,  
Die Sehnsucht du  
Und was sie stillt.

Ich weihe dir  
Voll Lust und Schmerz  
Zur Wohnung hier  
Mein Aug und Herz.

Kehr ein bei mir,  
Und schließe du  
Still hinter dir  
Die Pforten zu.

Treib andern Schmerz  
Aus dieser Brust!  
Voll sei dies Herz  
Von deiner Lust.

Dies Augenzelt  
Von deinem Glanz  
Allein erhellt,  
O füll es ganz!

All the inclining  
Of heart to heart,  
Ah, how curiously  
that creates pain!

Where shall I flee?  
To the forest move?  
All in vain!  
Crown of life,  
Happiness without peace,  
Love, are you!

**Mignon's Lied**

Only one who knows longing  
Knows what I suffer!  
Alone and cut off  
From all joy,  
I look into the firmament  
In that direction.

Ach! he who loves and knows me  
Is far away.  
I am reeling,  
My entrails are burning.  
Only one who knows longing  
Knows what I suffer!

**You are Peace**

You are peace,  
Mild peace,  
You are longing  
And what stills it.

I consecrate to you  
Full of pleasure and pain  
As a dwelling here  
My eyes and heart.

Come live with me,  
And close  
quietly behind you  
the gates.

Drive other pain  
Out of this breast  
May my heart be full  
With your pleasure.

The tabernacle of my eyes  
by your radiance  
alone is illumined,  
O fill it completely!

**KURT ERICKSON** (b. 1970)

*Zwei Neue Lieder* (World Première)

## **Ich und Du**

Friedrich Hebbel (1813-1863)

Wir träumten voneinander  
Und sind davon erwacht,  
Wir leben, um uns zu lieben,  
Und sinken zurück in die Nacht.

Du tratst aus meinem Traume,  
Aus deinem trat ich hervor.  
Wir sterben, wenn sich eines  
Im andern ganz verlor.

Auf einer Lilie zittern  
Zwei Tropfen, rein und rund,  
Zerfließen in eins und rollen  
Hinab in des Kelches Grund.

## **Mondnacht**

Joseph von Eichendorff (1788-1857)

Es war, als hätt der Himmel  
Die Erde still geküsst,  
Dass sie im Blütenschimmer  
Von ihm nun träumen müsst.

Die Luft ging durch die Felder,  
Die Ähren wogten sacht,  
Es rauschten leis die Wälder,  
So sternklar war die Nacht.

Und meine Seele spannte  
Weit ihre Flügel aus,  
Flog durch die stillen Lande,  
Als flöge sie nach Haus.

## **I and You**

We dreamed of each other  
and it awakened us;  
we live to love each other  
and drop back into the night.

You stepped from my dream  
and I stepped from yours.  
We will die when one of us  
has become entirely lost in the other's.

On a lily vibrate  
two drops, pure and round;  
they melt into one and roll  
down into the bottom of the chalice.

## **Moonlit Night**

It was as if the sky  
Had silently kissed the earth,  
So that she , in the blossoms' radiance,  
Must now only dream of him.

The breeze passed through the fields,  
The grain swayed gently,  
The woods murmured quietly,  
The night was so starry clear.

And my soul spread  
Its wings out widely,  
Flew through the silent lands  
As if it flew toward home.



**RICHARD STRAUSS** (1864–1949)

**Brentano-Lieder, op. 68**

Clemens Maria von Brentano (1778-1842)

**An die Nacht**

Heilige Nacht! Heilige Nacht!  
Sterngeschloßner Himmelsfrieden!  
Alles, was das Licht geschieden,  
Ist verbunden,  
Alle Wunden  
Bluten süß im Abendrot.

Bjelbogs Speer, Bjelbogs Speer  
Sinkt ins Herz der trunkenen Erde,  
Die mit seliger Gebärde  
Eine Rose  
In dem Schoße  
Dunkler Lüste niedertaucht.

Heilige Nacht! züchtige Braut, züchtige Braut!  
Deine süße Schmach verhülle,  
Wenn des Hochzeitsbechers Fülle  
Sich ergießet;  
Also fließet  
In die brünstige Nacht der Tag!

**Traum durch die Dämmerung** op. 29 no. 1  
Otto Bierbaum (1865-1910)

Weite Wiesen im Dämmergrau;  
die Sonne verglomm, die Sterne ziehn,  
nun geh' ich zu der schönsten Frau,  
weit über Wiesen im Dämmergrau,  
tief in den Busch von Jasmin.

Durch Dämmergrau in der Liebe Land;  
ich gehe nicht schnell, ich eile nicht;  
mich zieht ein weiches samtenes Band  
durch Dämmergrau in der Liebe Land,  
in ein mildes, blaues Licht.

**Schlagende Herzen** op. 29 no. 2  
Otto Bierbaum (1865-1910)

Über Wiesen und Felder ein Knabe ging,  
Kling-klang schlug ihm das Herz;  
Es glänzt ihm am Finger von Golde ein Ring.  
Kling-klang, schlug ihm das Herz.

**To the Night**

Holy night! Holy night!  
Star-enclosed sky-peace!  
Everything that light divided  
is connected;  
all wounds  
bleed sweetly in evening's red glow.

Bjelbog's spear, Bjelbog's spear  
sinks into the heart of the drunken Earth,  
which, with a blissful gesture,  
dips a rose  
in the womb  
of dark desires.

Holy night! Demure bride, demure bride!  
Hide your sweet shame  
when the wedding goblet's fullness  
is poured out;  
thus flows,  
into the lustful night, day!

**Dreaming through the Twilight**

Broad meadows in the grey twilight;  
the sun's light has died away and the stars are moving.  
Now I go to the loveliest of women,  
across the meadow in the grey twilight,  
deep into bushes of jasmine.

Through the grey twilight to the land of love;  
I do not walk quickly, I do not hurry.  
I am drawn by a faint, velvet thread  
through the grey twilight to the land of love,  
into a blue, mild light.

**Beating Hearts**

Over meadows and fields went a boy,  
Pit-a-pat beat his heart;  
On his finger shines a ring of gold,  
Pit-a-pat beat his heart!

# LIEDER ALIVE!

"Oh Wiesen, oh Felder,  
Wie seid ihr schön!  
Oh Berge, oh Täler,  
Wie schön!  
Wie bist du gut, wie bist du schön,  
Du gold'ne Sonne in Himmelshöhn!"  
Kling-klang schlug ihm das Herz.

Schnell eilte der Knabe mit fröhlichem Schritt,  
Kling-klang schlug ihm das Herz;  
Nahm manche lachende Blume mit -  
Kling-klang schlug ihm das Herz.  
"Über Wiesen und Felder  
Weht Frühlingswind,  
Über Berge und Wälder  
Weht Frühlingswind.  
Im Herzen mir innen weht Frühlingswind,  
Der treibt zu dir mich leise, lind!"  
Kling-klang schlug ihm das Herz.

Zwischen Wiesen und Feldern ein Mädels stand,  
Kling-klang schlug ihr das Herz.  
Hielt über die Augen zum Schauen die Hand,  
Kling-klang schlug ihr das Herz.  
"Über Wiesen und Felder  
Über Berge und Wälder,  
Zu mir, zu mir, schnell kommt er her!  
Oh, wenn er bei mir nur, bei mir schon wär!"  
Kling-klang schlug ihr das Herz.

## **Die Nacht** op. 10 no. 3

Hermann von Gilm (1812–1864)

Aus dem Walde tritt die Nacht,  
Aus den Bäumen schleicht sie leise,  
Schaut sich um im weitem Kreise,  
Nun gib acht.

Alle Lichter dieser Welt,  
Alle Blumen, alle Farben  
Löscht sie aus und stiehlt die Garben  
Weg vom Feld.

Alles nimmt sie, was nur hold,  
Nimmt das Silber weg des Stroms,  
Nimmt vom Kupferdach des Doms  
Weg das Gold.

Ausgeplündert steht der Strauch,  
Rücke näher, Seele an Seele;  
O die Nacht, mir bangt, sie stehle  
Dich mir auch.

O meadows, o fields,  
how fair you are!  
O hills, o valleys,  
how fair!  
How good, how lovely you are,  
You golden sun in heaven's heights!  
Pit-a-pat beat his heart.

Swiftly hurried the lad with joyous step,  
Pit-a-pat beat his heart;  
Taking with him many a smiling flower -  
Pit-a-pat beat his heart.  
Over meadows and fields  
the spring wind blows,  
Over hills and woods  
the spring wind blows,  
Deep within my heart the spring wind blows,  
Driving me softly, gently to you,  
Pit-a-pat beat his heart.

Between meadows and fields stood a girl,  
Pit-a-pat beat her heart.  
Shading her eyes with her hand to gaze,  
Pit-a-pat beat her heart.  
Over meadows and fields,  
over hills and woods,  
To me, he is hastening here to me.  
O, if he were only with me, were already here!  
Pit-a-pat beat her heart.

## **Night**

Night steps out of the woods,  
And sneaks softly out of the trees,  
Looks about in a wide circle,  
Now beware.

All the lights of this earth,  
All flowers, all colors  
It extinguishes, and steals the sheaves  
From the field.

It takes everything that is dear,  
Takes the silver from the stream,  
Takes away, from the cathedral's copper roof,  
The gold.

The shrubs stand plundered,  
Draw nearer, soul to soul;  
Oh, I fear the night will also steal  
You from me.

All translations: © Emily Ezust

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**Kindra Scharich**, mezzo-soprano  
**Katherine Tier**, mezzo-soprano  
**Eleazar Rodriguez**, tenor  
**Kirk Eichelberger**, bass  
**Paul Yarbrough**, viola  
**Steven Bailey**, piano  
**Bryan Baker**, piano  
**Simona Snitkovskaya**, piano

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14 IMPERIAL AVENUE  
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**415 561 0100**  
**LiederAlive.org**

LIEDER ALIVE! would like to thank the following for their priceless support:

**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! is a San Francisco-based organization that was founded in 2007 to reinvigorate the teaching and performance of Lieder, a musical form that is generally described as 19th Century songs set to Romantic German poetry, with piano accompaniment. One of our core programs is our Vocal Master Workshop series, which brings outstanding master artists together with highly accomplished emerging and established professional singers for intensive training and performance. Past Workshops have been presented by Thomas Hampson, Marilyn Horne, June Anderson, and most recently, the great Swedish baritone Håkan Hagegård. LIEDER ALIVE! also presents an annual Liederabend Series – literally, “Evenings of Song” – at the Salle Music Salon. The 2013 series will feature performances by soprano Heidi Moss, mezzo-soprano Kindra Scharich, bass Kirk Eichelberger, violist Paul Yarbrough, and pianists Steven Bailey, George Fee, Bryan Baker, Simona Snitkovskaya, and John Parr; repertoire for the 2013 Series will include Lieder by Brahms, Busch, Loeffler, Mahler, Marx, Schubert, Richard Strauss, and Wagner, along with the World Premiere of two “Neue Lieder” by Bay Area composer Kurt Erickson.

Through its programming, LIEDER ALIVE! has developed many important partnerships. The Music Salon at Salle Pianos provides an intimate and elegant setting for our recitals and master classes. In January 2013, the organization was a co-sponsor of the Yehudi Menuhin Chamber Music Seminar and Festival, an intensive training program for young professional chamber musicians directed by the Alexander String Quartet under the auspices of San Francisco State University’s Morrison Chamber Music Center. We now have a burgeoning partnership with the Goethe Institut, offering film screenings in their downtown venue featuring some of the great Lieder artists of history. LIEDER ALIVE! also collaborated with the Consulate General of the Federal Republic of Germany in San Francisco this year, with the presentation of a program of works by Schumann and Brahms for alto and viola featuring Ms. Scharich, Mr. Yarbrough, and pianist Roger Woodward at the German Residence. In addition, our Fall 2013 schedule will be marked by a recital by the acclaimed American mezzo-soprano Sasha Cooke, who is making her San Francisco Opera debut this year.

Ours is the only organization of its kind in the U.S. that is so thoroughly devoted to the performance, training, and appreciation of German Lieder. LIEDER ALIVE! is dedicated to continuing to present outstanding master artists and exceptional singers and instrumentalists who share our unwavering commitment to keeping Lieder where it belongs – alive!

### SIGN UP NOW FOR LIEDER ALIVE!’S EMAIL ALERTS!

We’ve got lots more great musical events being planned for our 2012–13 season—our Second Annual **Liederabend Series**, plus some surprise collaborations! You won’t want to miss a thing, so get on our email list by going to [www.LiederAlive.org](http://www.LiederAlive.org) click on “Contact” tab, and type your email address into the box. Hit “Join” and you’re done! You’ll be glad you did!

### Please support LIEDER ALIVE!

Contributions may be made to LIEDER ALIVE! either online at [LiederAlive.org](http://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 in helping us keep LIEDER ALIVE!

# LIEDER ALIVE!

MASTER WORKSHOP AND CONCERT SERIES



From left: HEIDI MOSS, STEVEN BAILEY, KINDRA SCHARICH, BRYAN BAKER, GEORGE FEE, KIRK EICHELBERGER, SIMONA SNITKOVSKAYA, JOHN PARR, PAUL YARBROUGH of the Alexander String Quartet

## SPRING LIEDERABEND SERIES 2013

The Music Salon at *Salle Pianos*

- **Heidi Moss**, soprano  
**Steven Bailey**, piano  
SCHUBERT, STRAUSS, ERICKSON  
**Saturday, April 6 at 7:30 p.m.** doors open at 7 p.m.
- **Professor Michael von Brück**, guest speaker  
“WAGNER AND BUDDHISM”  
**George Fee**, piano  
WAGNER—Sonata in A flat major for Mathilde Wesendonck  
**Kindra Scharich**, mezzo-soprano  
**Bryan Baker**, piano  
WAGNER – Wesendonck-Lieder  
**Saturday, April 27 at 7:30 p.m.** doors open at 7 p.m.
- **Kirk Eichelberger**, bass  
**Simona Snitkovskaya**, piano  
BRAHMS, MAHLER – Lieder eines fahrenden Gesellen  
**Saturday, May 25 at 7:30 p.m.** doors open at 7 p.m.
- **Kindra Scharich**, mezzo-soprano  
**Paul Yarbrough**, viola  
**John Parr**, piano  
LOEFFLER, MARX, BUSCH, BRAHMS  
**Thursday, June 13 at 7:30 p.m.** doors open at 7 p.m.

THE WAGNER LIEDERABEND  
IS PRESENTED  
IN COLLABORATION WITH



**Prof. Michael von Brück**  
speaking on  
WAGNER AND BUDDHISM

### Salle Pianos

1632C Market Street, San Francisco (between Franklin and Gough)  
The entrance is on Rose Street opposite Zuni Café main entrance.

R.S.V.P.

**reservations@LiederAlive.org** or **415.561.0100**

\$30 (including wine reception and delectables) \$100 full series subscription

**MAXINE BERNSTEIN**, director

**LiederAlive.org**

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