LIEDER ALIVE!
Born in Karlstad, Sweden, Håkan Hagegård may be best known as an operatic baritone of extraordinary gifts—and at that, as Papageno in Bergman’s classic film version of Mozart’s *Die Zauberflöte*—but he has a long and deep relationship with the art of Lieder as well. He studied Lieder interpretation with both Erik Werba and Gerald Moore, and made his debut as a Lieder singer in Stockholm in 1970, singing Schubert’s *Die Winterreise*. He has since given Lieder recitals all over Europe, including London, Madrid, and Salzburg, and has appeared with the leading orchestras of his native Scandinavia and the United States. He has performed and recorded many of the great song cycles, including Schubert’s *Die Winterreise*, *Die Schöne Müllerin*, and *Schwanengesang*, Schumann’s *Dichterliebe*, Wolf’s *Italienisches Liederbuch*, as well as the songs of Grieg. Since 2005, Mr. Hagegård has been teaching full-time. He holds a position as professor at the Norwegian Academy of Music, has worked as a pedagogue at the Metropolitan Opera’s Lindemann Young Artist Development Program, and is frequently engaged at the International Vocal Institute in Tel Aviv and Montreal, at Si Parla Si Canta in Urbania, Italy, and at the Tanglewood Vocal Arts Program. This year Mr. Hagegård’s Tanglewood residency will directly precede ours in San Francisco at LIEDER ALIVE! A dedicated teacher and mentor, Mr. Hagegård founded Singers Studio Sweden in 2010 as a creative platform for artists to hone their skills and art. The activities of Singers Studio Sweden include master classes, individual lessons, lectures, concerts, as well as The Singers Studio, in which participants test their material before fellow singers and a moderator.

Professional singing, in the world according to Hagegård, is all about the audience. For his San Francisco public master class, Singers Synergy, Mr. Hagegård will work onstage with these professional and emerging young singers, in collaboration with Master Coach and pianist John Parr. “Singers Synergy”—that potent integration of singer, song, and audience—is what leads to transformative, and even luminous, performances. "It doesn't matter how good the instrument [the voice] is, you still have to put it [the song] across," Mr. Hagegård said in an interview in The Jerusalem Post in 2007. Unless intellect and emotion are combined and fully grounded in the singer, "the audience isn't going to get it, and will back off." Lessons such as these—accompanied by vast quantities of charm and good humour—are what make Mr. Hagegård one of the greatest and most popular master teachers in the field of classical voice.

Pianist and Master Coach, John Parr, in the summer of 2011 left his eleven-year post as the head of music staff at San Francisco Opera to become casting director and assistant to the music director at the *Badisches Staatstheater*, Karlsruhe, Germany, where he has also launched a series of vocal recitals. A native of Birmingham, U.K., Parr studied piano at the Royal Northern College of Music with Sulamita Aronovksy, and musicology at Manchester University. He was a prize-winner in the International Viotti Piano Competition in Vercelli, Italy in 1980 and worked for the Royal Opera House, Covent Garden, from 1985 to 1988, touring with the company to Japan and Korea in 1986. He was engaged at Scottish Opera from 1988 to 1990. In 1991, he joined the Lower Saxony State Opera in Hannover, Germany, where he was head of music staff and musical assistant to music directors George Alexander Albrecht, Christof Perick and Andreas Delfs—specializing in the Wagner and Strauss operas. During this time he developed an extensive series of Lieder recitals and chamber music programs for the Opera, and also broadcast on SFB Radio Berlin and on NDR Television. With San Francisco Opera, Parr developed and performed in numerous recital programs. In the summers from 2002 to 2005 he worked as a coach at the Wagner Festival in Bayreuth, and also gave recitals in the Wagner Museum there. In June 2005 he initiated a series of vocal and chamber music recitals entitled “Basically British” at Old First Church in San Francisco. Over the last few years, he has appeared with one of the world’s leading cellists, Lynn Harrell, in chamber music concerts in the Bay Area, and in recitals for the Marilyn Horne Foundation and for San Francisco Performances and LIEDER ALIVE! He has accompanied singers in the Schwabacher Recital Series since 2000. He continues to return regularly to San Francisco to coach young artists in the Merola and Adler Fellowship programs of the San Francisco Opera, and to further his collaboration and advisory role with the teaching and concert program, LIEDER ALIVE!
A ground-breaking program in the teaching of German Lieder

San Francisco Conservatory of Music Concert Hall
Saturday, September 8, 2012 at 6 p.m.

Håkan Hagegård, master teacher
John Parr, piano

Kindra Scharich, mezzo-soprano
GUSTAV MAHLER (1860-1911)  Urlicht (Des Knaben Wunderhorn)

Kirk Eichelberger, bass
JOHANNES BRAHMS (1833-1897)  Ich wandte mich und sahe an alle (Ecclesiastes 4:1-3) aus Vier ernste Gesänge (Op. 121)

INTERMISSION

Jordan McClellan, mezzo-soprano
RICHARD STRAUSS (1864-1949)  Die Nacht (Hermann von Lingg)

Adam Lau, bass
JOHANNES BRAHMS (1833-1897)  Sapphische Ode (Hans Schmidt)

Kate Allen, mezzo-soprano
GUSTAV MAHLER (1860-1911)  Das irdische Leben (Des Knaben Wunderhorn)
An accomplished musician, mezzo-soprano Kindra Scharich has been praised for her rich, lyric voice and agile, expressive acting. Kindra sings in a broad range of styles, and is equally at home on the operatic or concert stage. Past season operatic engagements include Countess Lydia in Opera San Jose’s west coast premiere of David Carlson’s *Anna Karenina*, Rosina in *Il Barbiere di Siviglia* with Opera San Luis Obispo and LA Opera’s *Saturday mornings at the Opera* series. Further highlights include Handel’s *Messiah* with the Napa Valley Symphony, conducted by Ragnar Bolin, and a spring recital presented by Lieder Alive! in San Francisco.

She has also sung Purcell’s Dido with San Francisco Urban Opera, Suzuki with Westbay Opera, Cenerentola with San Francisco’s Pocket Opera and Cherubino with Mission City Opera. As a dedicated recitalist, her season also comprised of a guest artist recital presented by the American Composers Forum in Los Angeles, as well as a Schumann and Brahms Liederabend and a Mahler and Wolf sesquicentennial celebration, presented by Lieder Alive!

Enthusiastic about working with living composers, Kindra is currently collaborating with California-based composer Janis Mattox on a Spanish chamber opera, underwritten by the Guggenheim Foundation and based on a Bolivian legend. Kindra studied voice and piano at University of Michigan and Eastman School of Music, and completed her post-graduate degree at San Francisco Conservatory of Music. Her longtime voice teacher is Jane Randolph, and she currently coaches and collaborates with pianist John Parr.

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 production of *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.
Mezzo-Soprano Jordan McClellan was born in a small town on the Kenai Peninsula in Alaska. A year later her family moved to Seattle, Washington where she was raised. She was accepted into the San Francisco Conservatory of Music, where she continues to study with Mezzo–Soprano Catherine Cook.

She has had the opportunity to sing the roles of Dorabella, from *Cosi Fan Tutte*, Barbarina in *Le Nozze di Figaro*, Virtu in *L’incoronazione di Poppea*, and Beth in *Little Women* during her undergraduate and graduate studies at the Conservatory. She has also sung the partial roles of Cherubino from *Le Nozze di Figaro*, Octavian from *Der Rosenkavalier*, Tancredi from *Tancrède*, and Rosina from *The Barber of Seville*, just to name a few.

Jordan made her professional debut singing Suzuki in *Madama Butterfly*, in the Fall of 2011, with Kitsap Opera, and finished a three-month tour with Portland Opera Outreach singing Hansel, in *Hansel and Gretel*. She has participated in Si parla, si canta, a six week intensive language program in Urbana, Italy where she participated in masterclasses with baritone Håkan Hagegård, and Meastro Alberto Zedda. She will be participating in Stephen Stubb’s baroque program L’accademia d’amore, and joining Tacoma Opera’s young artist program this Fall through spring of 2013.

Bass Adam Lau recently completed his Master of Music degree at Rice University. He earned a Bachelor’s degree at Whitman College. Recent credits include Timur in *Turandot* at West Bay Opera; Figaro in *Le nozze di Figaro* at the Symphony and Opera Academy of the Pacific; the Bartender in Bolcom’s *A Wedding* at Music Academy of the West; Masetto in *Don Giovanni* at Rice University; and Dr. Bartolo in *Il barbiere di Siviglia*, Leporello in *Don Giovanni*, and King Louis XVI in Corigliano’s *The Ghost of Versailles* with the Aspen Opera Theater Center. In 2008, he made his San Francisco Opera debut as a Baobab/Hunter in Portman’s *The Little Prince*.

Mr. Lau placed second in the Western Regional finals of the 2007 Metropolitan Opera National Council Auditions. In 2008, he won an Encouragement Award from the Marilyn Horne Foundation and was the recipient of the 2008 California Federation of Music Clubs Full Fellowship in Voice. In the spring of 2009, he was invited to sing in the Martin Katz master class at Carnegie Hall in *The Song Continues* Festival sponsored by the Marilyn Horne Foundation. In 2010, he won first place in the Henry & Maria Holt West Bay Opera Competition, and won the Portland District of the Metropolitan Opera National Council Auditions along with the audience favorite award.

In 2011, Mr. Lau made his debut as Timur in West Bay Opera’s production of *Turandot*. He was also a finalist in both the Norwest Region MONCA and the Houston Grand Opera McCollum Competition. During the Houston Grand Opera competition he won the Audience Choice Award. He was thrilled to return home to San Francisco in the summer of 2011, where he joined the Merola program, and sang the role of Basilio in their production of *Il barbiere di Siviglia*.

A native of Ireland, mezzo-soprano Kate Allen will be recognized by Santa Barbara audiences for her performance of Baba the Turk in Music Academy of the West’s production of *The Rake’s Progress*. This coming season, she will debut with Camerata Pacifica in a program that includes Dvorák’s *Gypsy Songs*. Her repertoire includes the title role in Handel’s *Giulio Cesare*, Dorabella in *Cosi Fan Tutte*, the Witch in *Hansel and Gretel*, and Mother Marie in *Dialogues of the Carmelites*.

She recently performed at the Kennedy Center in Washington, D.C. as part of the Conservatory Project Performances, representing the San Francisco Conservatory of Music and will take part in the Lieder Alive! masterclass seminar with renowned baritone Håkan Hagegård. She holds degrees from the Conservatory of Music and Drama in Dublin and the San Francisco Conservatory of Music, where she studied with César Ulloa. She was a 2011 First Prize Winner in the San Francisco district Metropolitan Opera National Council Auditions.
Gustav Mahler (1860–1911)

Gustav Mahler was a late-Romantic Austrian composer and one of the leading conductors of his generation. As a composer, he acted as a bridge between the 19th-century Austro-German tradition and the modernism of the early 20th century. While in his lifetime his status as a conductor was established beyond question, his own music gained wide popularity only after periods of relative neglect which included a ban on its performance in much of Europe during the Nazi Era. After 1945 the music was discovered and championed by a new generation of listeners; Mahler then became one of the most frequently performed and recorded of all composers, a position he has sustained into the 21st century. The desperately comic and the searingly tragic coexist in the composer's ten numbered symphonies and many song cycles.

Das irdische Leben, a depiction of the restless human busy-ness that blinds us to those nearest us, is from the German poem collection by Clemens Brentano and Achim von Arnim, Des Knaben Wunderhorn (1806/1808). The transcendent Urlicht, also from The Knaben Wunderhorn illustrates the longing for relief from worldly woes. This lied, so magnificently appearing at the unexpected crash of death in Mahler's second “Resurrection” Symphony, embodies the vision of a “Primeval Light”, gently illuminating our path homeward.

Richard Strauss (1864-1949)

One of Germany's long line of musical giants, Richard Strauss 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 first of these to appear in print, composed when Strauss was barely twenty-one years old, were the Opus 10 of 1885, Acht Gedichte aus Letzte Blätter. In this remarkable octet of songs, drawn from the Last Pages of the Innsbruck poet Hermann von Gilm (1812–1864), an Austrian civil servant who wrote poetry in secret, are several of the composer's best-loved songs. One of these, Die Nacht (Opus 10. no. 3), though set to an almost stereotypical German romantic poem, became a supreme example of Strauss’ 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.
Johannes Brahms (1833-1897)

For Johannes Brahms 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, chamber and piano 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. Conversely this most noble of songs, Sapphische Ode, opus 94, No. 4, regales us with its widely arching instrumental melody, requiring a radiant warmth of timbre in the vocal instrument, coupled with an artist who is able to seamlessly sustain its arching legato. Brahms set this treasure to Hans Schmidt’s lyric verse from Schmidt’s Gedichte und Übersetzungen, The title honors the four-line Aolic verse form made famous by the Ancient Greek lyric poet, Sappho.

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 particular in the second song: Ich wandte mich und sahe an alle (Ecclesiastes 4:1-3), all the evil and all of the injustice that befalls man because of his own power, is questioned.

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.
TEXTS AND TRANSLATIONS

**GUSTAV MAHLER** (1860–1911)

**Urlicht** (Des Knaben Wunderhorn)

O Röschen rot,
Der Mensch liegt in größter Not,
Der Mensch liegt in größter Pein,
Je lieber möcht' ich im Himmel sein.
Du kam ich auf einem breiten Weg,
Da kam ein Engelein und wollt' mich abweisen.
Ich bin von Gott und will wieder zu Gott,
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig' Leben!

**Primal Light**

O little red rose,
Man lies in greatest need,
Man lies in greatest pain.
Ever would I prefer to be in heaven.
Once I came upon a wide road,
There stood an Angel who wanted to turn me away.
But no, I will not be turned away!
I came from God, and will return to God,
The loving God who will give me a little light,
To lighten my way up to eternal, blessed life!

**JOHANNES BRAHMS** (1833–1897)

**Vier ernste Gesänge** op. 121 No.2

Ecclesiastes 4:1-3

Ich wandte mich und sahe an alle

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.

Da lobte ich die Toten,

Wherefore I praised the dead

Die schon gestorben waren

which are already dead

Mehr als die Lebendigen,

more than the living

Die noch das Leben hatten;

which are yet alive.

Und der noch nicht ist, ist besser, als alle beide,

Yea, better is he than both they, which hath not yet been,

Und des Bösen nicht inne wird,

who hath not seen the evil work

Das unter der Sonne geschieht.
RICHARD STRAUSS (1864–1949)

Die Nach
Acht Gedichte aus Letzte Blätter op. 10
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, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

JOHANNES BRAHMS (1833–1897)

Sapphische Ode
op. 94 (Fünf Lieder) no. 4
Hans Schmidt (1856–1923)

Rosen brach ich nachts mir am dunklen Hage;
Süßer hauchten Duft sie als je am Tage;
Doch verstreuten reich die bewegten Äste
Tau, der mich näßte.

Auch der Küsse Duft mich wie nie berückte,
Die ich nachts vom Strauch deiner Lippen pflückte:
Doch auch dir, bewegt im Gemüt gleich jenen,
Tauten die Tränen.

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.
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,  
Morgen wollen wir säen geschwind."

Und als das Korn gesäet war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,  
Morgen wollen wir ernten geschwind."

Und als das Korn geerntet war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,  
Morgen wollen wir dreschen geschwind."

Und als das Korn gedroschen war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,  
Morgen wollen wir mahlen geschwind."

Und als das Korn gemahlen war,  
Rief das Kind noch immerdar:  
"Mutter, ach Mutter! es hungert mich,  
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,  
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,  
Lag das Kind auf der Totenbahr.

"Mother, oh Mother! I'm hungry;  
Give me bread, or I shall die!"
"Wait a little, my darling child;  
Tomorrow we shall sow quickly."

And when the corn had been sown,  
The child wailed again:  
"Mother, oh Mother! I'm hungry;  
Give me bread, or I shall die!"
"Wait a little, my darling child;  
Tomorrow we shall harvest quickly."

And when the corn had been harvested,  
The child wailed again:  
"Mother, oh Mother! I'm hungry;  
Give me bread, or I shall die!"
"Wait a little, my darling child;  
Tomorrow we shall thresh quickly."

And when the corn had been threshed,  
The child wailed again:  
"Mother, oh Mother! I'm hungry;  
Give me bread, or I shall die!"
"Wait a little, my darling child;  
Tomorrow we shall grind quickly."

And when the corn had been ground,  
The child wailed again:  
"Mother, oh Mother! I'm hungry;  
Give me bread, or I shall die!"
"Wait a little, my darling child;  
Tomorrow we shall bake quickly."

And when the bread had been baked,  
The child was lying on the funeral bier.
Lieder Alive!

Master Workshop and Concert Series

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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 is followed by this September 2012 five day intensive Master Workshop led by the great Swedish baritone Håkan Hagegård, He brings us four days of his Singer’s Studio private intensive, culminating in this public Master Class.

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!

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Contributions may be made to LIEDER ALIVE! either online at LiederAlive.org or by check. Please make checks payable to LIEDER ALIVE! and mail to:

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Thanks in advance for your generous support in helping us keep LIEDER ALIVE!

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