

LIEDER ALIVE!

RE-INVIGORATING THE TEACHING, PERFORMANCE AND APPRECIATION OF GERMAN LIEDER

Maxine Bernstein, Director

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LIEDER ALIVE! Announces the 2014/15 Liederabend Series

HIGHLIGHTS INCLUDE:

- **Gala Opening Celebration Featuring Countertenor Brian Asawa**
 - **“Bringing Lieder to Life: From Mozart to Wolf,”**
Featuring Mezzo-Soprano Kindra Scharich and Pianist George Fee
- **Shubert’s *Shepherd on the Rock* Featuring Soprano Jessica Wan, Clarinetist Natalie Parker, and Pianist Laura Dahl**
- **The Neue Liederfest, Performed by Soprano Heidi Moss and Featuring New Works by Kurt Erickson and Other Guest Composers**
- **Choral Lieder Featuring Pianist Bryan Baker and the Serenade Chamber Choir culminating with mezzo-soprano Kindra Scharich in Brahms’ *Alto Rhapsody***
 - **Mahler’s *Kindertotenlieder* Performed by Bass Kirk Eichelberger**
 - **Mezzo-Soprano Kindra Scharich and the Alexander String Quartet Performing the Premiere of Zakarias Grafilo’s Arrangements of Mahler’s *Rückert Lieder* and Wagner’s *Wesendonck Lieder* for Mezzo-Soprano and String Quartet**

San Francisco – LIEDER ALIVE!’s Founder and Director Maxine Bernstein today announced the 2014/15 Liederabend Series, marking the series’ 4th season, which runs from September 7, 2014 through June 14, 2015. Highlights of the expanded seven-concert season include a Gala Opening Celebration with celebrated countertenor **Brian Asawa** and pianist **Kevin Korth** performing *Im Abendrot: Songs of Schubert and Strauss*; the return of mezzo-soprano **Kindra Scharich** and pianist **George Fee** for a performance of their new program, “Bringing Lieder to Life: From Mozart to Wolf;” soprano **Jessica Wan**, clarinetist **Natalie Parker**, violist **Paul Yarbrough**, and pianist **Laura Dahl** in a program to include Mozart’s *Kegelstatt* and Schubert’s *Der Hirt auf dem Felsen* (The Shepherd on the Rock), among other works; our first **Neue Liederfest**, featuring new works by **Kurt Erickson** and other composers, performed by soprano **Heidi Moss**; mezzo-soprano Kindra Scharich, pianist **Bryan Baker**, and the **Serenade Chamber Choir** in an all-Brahms choral lieder program culminating with mezzo-soprano **Kindra Scharich** in a special chamber version of Brahms *Alto Rhapsody*; bass **Kirk Eichelberger** and pianist **Simona Snitkovskaya** performing Mahler’s *Kindertotenlieder*, along with songs by Shubert and Wolf; and mezzo-soprano Kindra Scharich and the **Alexander String Quartet** performing the World Premiere of Zakarias Grafilo’s arrangements of Mahler’s *Rückert Lieder* and Wagner’s *Wesendonck Lieder* for mezzo and string quartet. All recitals will take place on Sundays at 5pm at **The Music Salon at Salle Pianos** – an intimate and convivial performance space perfectly suited to the tradition of *Liederabend* – located in the City’s lively Performing Arts District. Each program will be followed by a reception with the artists.

About the Series

The annual Liederabend Series (“Evenings of Song”) was inaugurated by LIEDER ALIVE! in 2011/12 to increase audience awareness and appreciation of the wonderful musical genre of Lieder. Recitals are presented in the intimate setting of the Salle Music Salon in San Francisco, and feature performances by some of the most outstanding professional musicians in the Bay Area and beyond; past programs have included sopranos Heidi Moss and Erin Johnson; mezzo-sopranos Kindra Scharich and Katherine Tier; bass Kirk Eichelberger; and collaborating pianists John Parr (LIEDER ALIVE!’s Master Coach), Steven Bailey, Bryan Baker, George Fee, Peter Grünberg, and Simona Snitkovskaya. The 2012/13 season closed with a performance by Ms. Scharich with violist Paul Yarbrough (of the award-winning Alexander String Quartet) and Mr. Parr; in his San Francisco Classical Voice review, critic Jason Victor Serinus wrote: “[The] performance was so beautiful, and so honored the essence of love and longing at the heart of Brahms’ music, that I wanted it to go on and on.” The setting, at Salle Music Salon, is another key feature of the series: Mr. Serinus concluded his review by saying, “If there is a more refreshing setting for a lieder recital in the Bay Area, let alone a less stuffy, more respectful audience composed of people of all ages, please point me to it.”

About the Artists



BRIAN ASAWA’s career was launched in 1991 when he became the first countertenor to win both the Metropolitan Opera National Council Auditions and an Adler Fellowship to the San Francisco Opera’s Merola Opera Program. He made his professional opera debut at the San Francisco Opera in 1991 in Hans Werner Henze’s *Das verurteilte Meer* where he also sang the Shepherd in *Tosca* and Oberon in Benjamin Britten’s *A Midsummer Night’s Dream* in 1992. In 1993, Asawa was awarded a career grant from the Richard Tucker Music Foundation and that same year made his debut at the Santa Fe Opera as Arsamene in Handel’s *Xerxes*. In 1994 he became the first countertenor to win the Plácido Domingo Operalia International Opera Competition, and made debuts at the Metropolitan Opera as the Voice of Apollo in Benjamin Britten’s *Death in Venice* and Glimmerglass Opera as Ottone in Claudio Monteverdi’s *L’incoronazione di Poppea*. He has performed throughout the world, including appearances at Opera Australia, the Royal Opera House, Covent Garden, Paris Opera, Gran Teatre del Liceu in Barcelona, Hamburg State Opera, Lincoln Center, the Bavarian State Opera, and more. Mr. Asawa has recorded five solo discs and is featured widely on video.



Pianist and conductor **BRYAN BAKER** is Artistic Director of Masterworks Chorale, Director of Music at the Unitarian Universalist Church of Berkeley, and Assistant Conductor of the San Francisco Choral Society. He holds a doctoral degree and now serves on the faculty of the College of San Mateo. He formerly taught voice at San Francisco State University and Truman University, and piano at Foothill College and Arizona State University. He maintains a private studio, and his students have won competitions and appeared in concerts and opera productions in the Bay Area and across the country. Mr. Baker has appeared in and been musical director for many theatrical productions, including a 2011 production of Sondheim’s *Into the Woods*.



Pianist **LAURA DAHL** has performed at venues including Carnegie Hall, the Berlin Philharmonic, Davies Symphony Hall, the Henley Festival (England), the Carmel Bach Festival, Tanglewood Music Festival, and the San Francisco Stern Grove Festival. Ms. Dahl is currently a member of the music faculty at Stanford University. She is the founder and artistic director of the A. Jess Shenson Recital Series at Stanford University and the Music by the Mountain festival in Northern California. Together with violinist Dawn Harms and cellist Emil Miland, Dahl is a founding member of the Harmida Piano Trio. In association with the San Francisco Opera Center, Ms. Dahl was an assistant conductor for

Western Opera Theater and a member of the Merola Opera Program. Dahl set a precedent as the first musician to be named a German Chancellor's Scholar of the Alexander von Humboldt Foundation in 1992. She lived two years in Germany, studying under the tutelage of pianist Phillip Moll and baritone Dietrich Fischer-Dieskau.



Bass **KIRK EICHELBERGER** has sung major operatic roles throughout the U.S. and Canada, including performances with the Sacramento Opera, Opera Santa Barbara, Monterey Opera, Opera Memphis, Sorg Opera, Trinity Lyric Opera, the Washington National Opera, Nevada Opera, Opera Birmingham, Dayton Opera, the Virginia Opera, Cincinnati Opera, and Spoleto Festival USA. He was most recently seen as The Emperor in *Tan Dun's Tea: A Mirror of Soul* with the Opera Company of Philadelphia; as Mephistophélès in *Faust* with Opera Grand Rapids; as Sparafucile in *Rigoletto* with the Vancouver Opera; as Karenin in *Anna Karenina* with Opera San Jose; as Bottom in *A Midsummer Night's Dream* with Festival Opera; and Ferrando in *Il Trovatore* with Opera Manitoba. On the concert stage, Mr. Eichelberger has performed as a principal soloist with the Oakland East Bay Symphony, the San Francisco Choral Society, the Redwood Symphony, the Peninsula Symphony, the Dayton Philharmonic Orchestra, the San Francisco Concert Choral, Masterworks Chorale, Symphony Silicon Valley, and the Choral Arts Society of Washington.



Composer/pianist **KURT ERICKSON** studied piano performance with Philip Lorenz at California State University Fresno, and continued his graduate studies with William Cerny at The University of Notre Dame, and composition at Mills College with Pauline Oliveros and Alvin Curran. He has received awards from ASCAP, American Composers Forum, and the Seaver Institute, and has been commissioned by Festival Opera, the Lone Star Lyric Theater Festival (Houston), the San Francisco Girls Chorus, the Sacramento Philharmonic, choreographer Lawrence Pech, and many others. In 2001, he was appointed Composer-in-Residence at the National Shrine of Saint Francis of Assisi, where he composed for Schola Cantorum; a recording of Mr. Erickson's choral works by this outstanding ensemble has garnered considerable critical acclaim. In 2006 he participated in the prestigious Minnesota Orchestra Composer Institute, under the direction of Aaron Jay Kernis. His current projects include *Andalusian Love Songs*, commissioned by the acclaimed countertenor Brian Asawa; a new work for guitar and mandolin for the German duo Ahlert & Schwab; and the expansion of Festival Opera's 2012 commission, *Mister Merrick*, based on the story of the so-called "Elephant Man."



Pianist **GEORGE FEE** received his doctorate in piano performance from Indiana University, graduating with Highest Distinction. Having begun his collegiate study at the Eastman School of Music, he earned his bachelor's degree from the Oberlin College Conservatory and his master's degree from the University of Wisconsin. His teachers at these schools were Menahem Pressler, Cecile Genhart, Jack Radunsky, and Howard Karp. Pre-college and summer study was with Willis Bennett, Rosina Lhevinne, Frank Mannheimer, and Aiko Onishi. He later coached with Igor Kipnis and Freda Rosenblatt. Dr. Fee has performed numerous solo recitals throughout the country, as well as appearing as chamber musician, soloist with orchestra, and accompanist. He has received many awards, including first place National Piano Award in the National Federation of Music Clubs Biennial Student Auditions and third prize in the National Guild of Piano Teachers' International Piano Recording Competition.



KEVIN KORTH graduated in 2006 from the University of Wisconsin-Madison with a Bachelor's degree in Piano Performance. He studied under Christopher Taylor, and won the University's concerto competition the year prior. In August 2006, Kevin moved to San Francisco to pursue a Master's degree in Chamber Music at the San Francisco

Conservatory of Music with Paul Hersh, and completed the degree in May of 2008. Since then, he has held a position as both Vocal Coach and as a Collaborative Pianist, which includes frequent performance opportunities. He has collaborated with artists such as Robert Mann, Axel Strauss, Joel Krosnick, William Burden, and the late Zheng Cao.



Since her move from New York City ten years ago, soprano **HEIDI MOSS** has performed regularly throughout the Bay area. An ardent interpreter of Lieder, other art song, and opera, Ms. Moss appeared as recitalist with LIEDER ALIVE! in "Three Ladies Who Strauss" last season; she was seen recently in performances with West Edge Opera, Ensemble Parallèle, Festival Opera, Pocket Opera, Livermore Opera, Fremont Symphony, Oakland Symphony and San Francisco Lyric Opera. She has also worked with Gordon Getty on his recent opera *Usher House* with both the San Francisco Opera Orchestra and the Russian National Orchestra. Ms. Moss recently formed a trio called "M2B" with soprano Ann Moss and pianist Steven Bailey, performing new works and creating new sonorities for existing pieces in unique piano/voice pairings.



A native of South Carolina, **NATALIE PARKER** is currently the Principal Clarinet of the San Francisco Ballet Orchestra. She joined the Ballet Orchestra in January 2012 and received her M.M. degree from Rice University's Shepherd School of Music the following May. Natalie has recently attended such music festivals as Orchestra Institute Napa Valley, Music in the Mountains, Brevard Music Center, the Madeline Island Chamber Music Camp, and the Texas Music Festival. While in school, she actively participated in the Houston Da Camera Young Artist's Program and JUMP!, the community music outreach program at Rice University. In 2010, she won second prize in the International Clarinet Association's Young Artist Competition and performed in recital at their annual ClarinetFest. Since arriving in San Francisco, Natalie has played frequently with the San Francisco Symphony as well as with several regional orchestras and enjoys performing chamber music throughout the Bay Area.



Mezzo-soprano **KINDRA SCHARICH** has been praised by The San Francisco Chronicle for her, "noble, vocally assured singing, with stately grace and deep-rooted pathos." A versatile musician, she has sung over 25 roles in the lyric mezzo repertoire, and is equally at home on the operatic or concert stage. Current season engagements include Hansel and Zerlina in Opera San Jose's productions of *Hansel and Gretel* and *Don Giovanni*, as well as Medoro and Eduige in Handel's *Orlando* and *Rodelinda*. Concert work includes the alto solos in Mozart's *Requiem* (Cantare Con Vivo) and Stravinsky's *Pulcinella* (Santa Rosa Symphony). As a dedicated recitalist, Ms. Scharich has presented recitals for the American Composer's Forum in Los Angeles, LIEDER ALIVE!, the Wagner Society Northern California Chapter, and the Yehudi Menuhin Seminar in San Francisco. A highlight of this season was presenting a live broadcast of Handel's solo cantata *La Lucrezia* for Haymarket Opera in Chicago.



Pianist **SIMONA SNITKOVSKAYA** was born and raised in St. Petersburg, Russia. She studied at the St. Petersburg Conservatory until 1994, earning the equivalent of bachelor's, master's and post graduate degrees in piano performance and chamber music. She stayed on in St. Petersburg, working as an accompanist for the Conservatory as well as the Marinsky Theatre until 2001, when she moved to the U.S. During the 1990's she won numerous awards in major international competitions, vocal performance accompaniment, and chamber music ensemble performance. Since

coming to America, Ms. Snitkovskaya has worked as a coach accompanist for Opera San Jose on over 25 operatic productions, and has performed many concerts as a soloist and vocal accompanist in and around the Bay Area. She is also a private teacher and vocal coach.



Soprano **JESSICA WAN** performs regularly throughout the Bay Area, singing opera, lieder, musical theatre, and more. Jessica has performed with Pocket Opera, San Francisco Renaissance Voices, and San Francisco Early Music Society's Fringe Festival. An avid recitalist, she makes it her mission to introduce people of all backgrounds to classical vocal music. For the last decade, Jessica has also built a career as a marketing professional, helping to shape companies like Apple, the San Francisco Opera, and Smule, a musical social network that connects over 100 million people worldwide.

Jessica has a BA in Music and a BS in Product Design from Stanford, and an MBA from the Haas School of Business at UC Berkeley. Currently studying voice with Susan Gundunas, her musical journey began at an early age on the piano, adding violin, oboe, and voice along the way. Jessica sits on the Board of Directors for Community Music Center, where she consults in the areas of marketing and development.



PAUL YARBROUGH, violist, is a native of Clearwater, Florida, whose teachers have included Elaine Lee Richey, Lillian Fuchs, Raymond Page, and Sally Peck. He is a founding member of the Alexander String Quartet, and a frequent soloist, Mr. Yarbrough has also given numerous solo

recitals throughout the U.S., and was principal violist of the Chamber Orchestra of New England. The **ALEXANDER STRING QUARTET** is widely acknowledged as one of the finest chamber music ensembles performing today. It was the first American quartet to win the London International String Quartet Competition in 1985, and has since then gained widespread admiration for its performances of both standard repertoire and contemporary music at major halls throughout North America and Europe. Performing with the Quartet over the past three decades, Mr. Yarbrough has collaborated with some of the most acclaimed musicians in the world, such as pianist Menahem Pressler, clarinetist Richard Stolzman, cellist Lynn Harrell, soprano Elly Ameling, mezzo-soprano Joyce DiDonato, and many more. Since 1992 the Alexander Quartet has been Ensemble-in-Residence at San Francisco Performances, and its members have served as directors of the Morrison Chamber Music Center at San Francisco State University.



2014/15 Liederabend Series Calendar

Sunday, September 7, 5pm

GALA OPENING CELEBRATION

Brian Asawa, countertenor

Kevin Korth, piano

Im Abendrot—Songs of Schubert and Strauss

Sunday, November 9, 5pm

Kindra Scharich, mezzo-soprano

George Fee, piano

Bringing Lieder to Life—Mozart, Beethoven, Reichardt, Zelter, Schubert, Schubert, Schumann, Liszt, Brahms, and Wolf

Sunday, January 25, 5pm

Jessica Wan, soprano
Natalie Parker, clarinet
Paul Yarbrough, viola
Laura Dahl, piano
Mozart, Schubert, Schumann, and Mahler

Sunday, March 15, 5pm

Neue Liederfest
Heidi Moss, soprano
Kurt Erickson, piano

Sunday, April 19, 5pm

Kindra Scharich, mezzo-soprano
Bryan Baker, piano
Serenade Chamber Choir, choral lieder
All-Brahms program—Liebeslieder Walzes, Zigeunerlieder, and the Alto Rhapsody

Sunday, May 17, 5pm

Kirk Eichelberger, bass
Simona Snitkovskaya, piano
Schubert—excerpts from Schwanengesang, Mahler—Kindertotenlieder, Hugo Wolf—Michelangelo Lieder

Sunday, June 14, 5pm

Kindra Scharich, mezzo-soprano
Alexander String Quartet
Zakarias Grafilo, violin
Frederick Lifszitz, violin
Paul Yarbrough, viola
Sandy Wilson, cello
Mahler—Rückert Lieder, Wagner—Wesendonck Lieder

Ticket Information

Subscriptions for the seven-concert series are \$225 for general admission to all events, or \$250, which includes reserved seating at the Gala Opening Celebration; benefits to subscribers include savings on single ticket prices and free ticket exchange privileges. Single tickets are \$35 in advance through Eventbrite, or \$40 at the door; reserved seating for the Gala Opening Celebration is \$75 per person. Subscriptions and single tickets may be purchased at Eventbrite, or by calling (415) 561-0100. For more information, visit our website, www.liederalive.org.

Venue Information

All concerts are at Salle Music Salon (on Rose Street opposite Zuni Café): 1632C Market Street, between Franklin and Gough, in San Francisco.

About LIEDER ALIVE!

LIEDER ALIVE! was founded in 2007 to reinvigorate the teaching, performance, and appreciation of Lieder, an intimate and radiant art form that is generally described as 19th and early 20th Century songs with piano, set to Romantic German poetry. One of our core programs is our Vocal Master Workshop series, which has included master classes by baritone Thomas Hampson, mezzo-soprano Marilyn Horne,

soprano June Anderson, and baritone Håkan Hagegård. LIEDER ALIVE!'s educational programming also includes The Lieder Institute, directed by Master Coach John Parr (recently appointed Head of Music Staff at Deutsche Oper Berlin); "Bringing Lieder to Life!," a collaboration with soprano Heidi Moss aimed at novice and experienced singers alike; and year-round coaching and consulting by LIEDER ALIVE!'s founder, Maxine Bernstein. Our public programs include the Liederabend Series, which includes performances by some of the most outstanding professional singers in the Bay Area and beyond; "Hausmusik," presented in collaboration with pianist Peter Grünberg and his organization, SongStage; and "For the Love of Lieder," an occasional series for advanced pre-professional singers. In 2013 LIEDER ALIVE! named Kurt Erickson our Composer-in-Residence and launched the Neue Lieder Commissioning Program. The only organization of its kind in America 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!

Please note: High-res jpegs are available at the LiederAlive.com media page ([LIEDER ALIVE! Media Page](#))

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