

Angelika Kirchschrager, mezzo-soprano

Bo Skovhus, baritone

Donald Runnicles, piano

Sunday, November 11, 2001, 3 pm

Hertz Hall

PROGRAM

Das Italienisches Liederbuch

Hugo Wolf

I

Auch kleine Dinge
Gesegnet sei, durch den die Welt entstand
Gesegnet sei das Grün und wer es trägt!
Ihr seid die Allerschönste weit und breit
Man sagt mir, deine Mutter woll es nicht
Heut Nacht erhob ich mich um Mitternacht
O wär dein Haus
Schon streckt' ich aus im Bett
Heb' auf dein blondes Haupt
Mein Liebster singt
Ein Ständchen Euch zu bringen
Nicht länger kann ich singen
Schweig einmal still
O wüßtest du, wie viel ich deinetwegen
Wer rief dich denn?
Wie soll ich fröhlich sein
Du denkst mit einem Fädchen mich zu fangen
Geselle, woll'n wir uns in Kutten hüllen
Verschling der Abgrund
Nun laß uns Frieden schließen
Wohl kenn' ich Euren Stand
Wenn du mich mit den Augen streifst
Wenn du, mein Liebster, steigst zum Himmel auf

INTERMISSION

II

Was für ein Lied
Wir haben beide lange Zeit geschwiegen
Und steht Ihr früh am Morgen auf
Ihr jungen Leute

Daß doch gemalt all deine Reize wären
Mir ward gesagt, du reisest in die Ferne
Und willst du deinen Liebsten sterben sehen
Sterb' ich, so hüllt in Blumen
Mein Liebster ist so klein
Benedeit die sel'ge Mutter
Ich esse nun mein Brot nicht trocken mehr
Der Mond hat eine schwere Klag' erhoben
Mein Liebster hat zu Tische mich geladen
Ich ließ mir sagen
Wie lange schon
Wie viele Zeit verlor ich
Was soll der Zorn, mein Schatz
Selig ihr Blinden
Nein, junger Herr
Hoffärtig seid Ihr
Du sagst mir, daß ich keine Fürstin sei
Laß sie nur gehn
Ich hab in Penna

Angelika Kirchschrager records exclusively for Sony Classical Records.

Ms. Kirchschrager's World Management: Mastroianni Associates, New York

Mr. Skovhus' North American Management: Mastroianni Associates, New York

Cal Performances would like to thank The William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.

Cal Performances is supported, in part, by the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and by the California Arts Council, a state agency.

Angelika Kirchschrager (mezzo-soprano) has quickly emerged as one of today's most sought-after mezzo-sopranos. Dividing her time between recitals and opera in Europe, North America, and the Far East, she is equally at home on both the concert stage and in opera.

Highlights of the 2001–2002 season include Kirchschrager's return to New York, where she will sing Mahler's Rückertlieder with the New York Philharmonic, conducted by Kurt Masur. This fall, she will appear in Strauss' *Der Rosenkavalier* and Lehar's *The Merry Widow* with the Vienna State Opera. These performances will be followed by a European concert tour with the Orpheus Chamber Orchestra and an all-Mahler and Schubert program. In the Bay Area, she will appear in *The Merry Widow* with San Francisco Opera. Further opera performances include Gounod's *Roméo et Juliette*, Strauss' *Die Fledermaus* and *Der Rosenkavalier*, Mozart's *Le Nozze di Figaro* and *Così fan tutte*, all at the Vienna State Opera; *Le Nozze di Figaro* at the Metropolitan Opera; *Der Rosenkavalier* at the Opéra Bastille in Paris; and *Così fan tutte* at the Teatro alla Scala in Milan. Kirchschrager will also sing chamber concerts at the Barbican Centre in London and the Théâtre des Champs Élysées in Paris, and an all-Schubert concert at Cité de la Musique (Paris).

Kirchschrager opened the 2000–2001 opera season at the Vienna State Opera with performances of Puccini's *Gianni Schicchi*, followed by a new production of Wilfried Hiller's *Peter Pan*. She traveled to Japan, performing Lehar's *The Merry Widow* with the Vienna State Opera in Tokyo, and returned to Vienna to sing in Pfitzner's *Palestrina* at the State Opera. Later, she also sang Cherubino in *Le Nozze di Figaro* in Vienna before traveling to Munich to sing *Dorabella* in *Così fan tutte* and one of her favorite roles, Octavian in Strauss' *Der Rosenkavalier*, at the Bayerische Staatsoper.

Last season was filled with additional first-class engagements in Europe and the United States. Notable appearances included a Wigmore Hall program of Rossini and Ravel, and Kurt Weill's *Seven Deadly Sins* with the Orchestre Philharmonique de Strasbourg. Guisepppe Sinopoli conducted when Kirchschrager sang the Mozart Requiem in Rome. Accompanied by Jean-Yves Thibaudet, she sang a Schubert, Mahler, and Mozart program in Lisbon, as well as at the

Mozarteum in Salzburg. Kirchschrager's first performance of 2001 was at Avery Fisher Hall in New York, with the New York Philharmonic and Andre Previn. A long-time working relationship with conductor Gerard Schwarz brought her back to Seattle recently for Mahler concerts with the Seattle Symphony. Four concerts of Bach's Mass in B minor with the Boston Symphony ended Kirchschrager's US tour last season.

Angelika Kirchschrager has worked with such esteemed conductors as Claudio Abbado, Sir Colin Davis, John Eliot Gardener, Christopher Hogwood, James Levine, Kurt Masur, Kent Nagano, Donald Runnicles, Kurt Sanderling, Gerard Schwarz, and Horst Stein.

She is an exclusive recording artist for Sony Classical. In addition to *When Night Falls*, a collection of classical and popular lullabies dedicated to her son, her discography includes her highly acclaimed album of lieder by Alma Mahler, Gustav Mahler, and Erich Korngold; and Mendelssohn's *A Midsummer Night's Dream* with Claudio Abbado and the Berlin Philharmonic.

Born in Salzburg, Kirchschrager studied piano at the Mozarteum. Upon graduation from the Musisches Gymnasium in Salzburg, she enrolled at the Vienna Music Academy in 1984, where she studied with Walter Berry.

Angelika Kirchschrager and her family reside in Vienna.

Bo Skovhus (baritone), the outstanding young Danish baritone, has won the admiration of audiences, music directors, and critics alike. Born in Ikast (Denmark), he studied at the Music College of Aarhus, the Royal Academy for Opera of Copenhagen, and in New York.

A star of the Vienna State Opera, Skovhus also appears regularly at the Vienna Musikverein and at the Vienna Konzerthaus.

Besides performing with the leading opera houses and orchestras in Europe, America, and Japan, Skovhus devotes a large part of his time to lieder recitals, and he is considered one of the top lieder interpreters of the young generation. Important recent appearances include the Schubertiade Feldkirch; the festivals of Bad Kissingen, Edinburgh, Tanglewood, and Ravinia; and concerts in Amsterdam, Paris, London, Copenhagen, Berlin, Basel, Brussels, Milan, Lisbon, Tel Aviv, Chicago, San Francisco, New York, Osaka, Tokyo, and Buenos Aires. Together with soprano Soile Isokoski, Skovhus presented Wolf's *Italienisches Liederbuch* at the Edinburgh and Baden-Baden Festivals, as well as in Stockholm, Strasbourg, Vienna, Barcelona, and Frankfurt.

Bo Skovhus' operatic repertoire includes roles such as Don Giovanni, Almaviva (*Le Nozze di Figaro*), Guglielmo (*Così fan tutte*), Wolfram (*Tannhäuser*), Olivier (*Capriccio*), Barber (*Schweigsame Frau*), Wozzeck, Hamlet, Billy Budd, Eugen Onegin, Yeletsky (*Pique Dame*), Danilo (*Lustige Witwe*), and Eisenstein (*Die Fledermaus*).

He has already enjoyed working with such noted conductors as Claudio Abbado, Daniel Barenboim, Riccardo Muti, Christoph von Dohnanyi, Christoph Eschenbach, John Eliot Gardiner, Nikolaus Harnoncourt, Marek Janowski, Sir Charles Mackerras, Zubin Mehta, Seiji Ozawa, Wolfgang Sawallisch, Christian Thielemann, and Edo de Waart.

Other important appearances include Mahler's *Lieder eines fahrenden Gesellen* in Zürich, Berne, and Copenhagen; *Aus des Knaben Wunderhorn* in Paris, with the Cleveland Orchestra at the Blossom Festival, and at the Berlin Festival; *Carmina Burana* in Vienna, Chicago, and Tanglewood; Mendelssohn's *Walpurgisnacht* at the Salzburg Festival; Britten's *War Requiem* at the festivals of Schleswig-Holstein and Montreux; Brahms' *Requiem* in Vienna, Hamburg, Munich, London, Zürich, and Tanglewood; *Elias* in Munich and Frankfurt; Zemlinsky's *Lyrische Sinfonie* in Hamburg, Copenhagen, Zurich, Cologne, London, Vienna, Barcelona, and Tokyo; and Mahler's *Das Lied von der Erde* at the Festival of Fénétrange and in Paris.

Last season, Skovhus appeared as Yeletsky in a new production of *Pique Dame* at the Chicago Lyric Opera, followed by performances of Mahler's *Aus des Knaben Wunderhorn* with the Chicago Symphony Orchestra and Zemlinsky's *Lyrische Sinfonie* in Cleveland, Barcelona, and Munich. In February 2001, the artist brought the house down when appearing as Billy Budd in the first-ever production of the original version at the Vienna State Opera. Last April, Skovhus also appeared as Billy Budd in the traditional version at the Liceu in Barcelona.

A large selection of recordings from the artist's operatic, concert, and lieder repertoire is available on a variety of labels.

Donald Runnicles (piano) is one of his generation's most distinguished conductors of operatic and symphonic repertoire, and has served as music director of San Francisco Opera since 1992. A native of Edinburgh, Scotland, he has conducted over 30 productions for the company, highlights of which include televised stagings of *Capriccio*, *Turandot*, and the 1994 world premiere of Susa and Littell's *The Dangerous Liaisons*; the North American premiere of Tippett's *King Priam* with the San Francisco Opera Center; and the 1996 West Coast premiere of Wallace and Korie's *Harvey*

Milk. Last season, Runnicles led the company's productions of Luisa Miller, Die Zauberflöte, and Simon Boccanegra; in the current season, he conducts Die Meistersinger, Falstaff, and Madama Butterfly.

Runnicles has led the San Francisco Opera Orchestra and Chorus in two recordings, one of which received a Grammy nomination (Orphée et Eurydice). His first commercial recording was Humperdinck's Hänsel und Gretel, and his most recent are a CD of Ring excerpts with the Dresden Staatskapelle; a Grammy-nominated disc of German Romantic opera arias with Ben Heppner; Bellini's I Capuleti e i Montecchi with the Scottish Chamber Orchestra; and a recording of works by Strauss, Wagner, and Berg with Jane Eaglen and the London Symphony Orchestra. (Runnicles' recording of Carmina Burana with the Atlanta Symphony Orchestra will be released next year.)

Elsewhere, he has conducted opera productions at many of the world's major opera houses and festivals (he recently led a highly acclaimed Les Troyens at the Edinburgh Festival), while also appearing with many of the most prominent European orchestras as well as numerous important North American orchestras. Recently appointed principal guest conductor of the Atlanta Symphony Orchestra and principal conductor of the Orchestra of St. Luke's, Runnicles will retain his post as music director of San Francisco Opera and continue his active international performance schedule.