

Christine Schäfer, soprano

Ted Taylor, piano

Sunday, May 5, 2002, 3 pm
Hertz Hall

PROGRAM

Franz Schubert Lied der Anna Lyle, D. 830

From Das Fräulein vom See, 1825

Ellens Gesang I: Raste Krieger!, D. 837

Ellens Gesang II: Jäger, ruhe von der Jagd,
D. 838

Ellens Gesang III: Ave Maria, D. 839

George Crumb Apparition (1979)

1. The Night in Silence Under Many a Star

Vocalise I: Summer Sounds

2. When Lilacs Last in the Dooryard Bloom'd

3. Dark Mother Always Gliding with Soft Feet

Vocalise II: Invocation to the Dark Angel

4. Approach Strong Deliveress!

Vocalise III: Death Carol (Song of the
Nightbird)

5. Come Lovely and Soothing Death

6. The Night in Silence Under Many a Star

INTERMISSION

Robert Schumann Dichterliebe, Op. 48

Im wunderschönen Monat Mai

Aus meinen Tränen spriessen

Die Rose, die Lilie, die Taube, die Sonne

Wenn ich in deine Augen seh'

Ich will meine Seele tauchen

Im Rhein, im schönen Strome

Ich grolle nicht, und wenn das Herz auch
bricht

Und wüßten's die Blumen, die kleinen

Das ist ein Flöten und Geigen

Hör' ich das Liedchen klingen

Ein Jüngling liebt ein Mädchen

Am leuchtenden Sommermorgen

Ich hab' im Traum geweinet
Allnächtlich im Traume seh' ich dich
Aus alten Märchen winkt es
Die alten, bösen Lieder

Christine Schäfer is represented by IMGArtists.

This performance by Christine Schäfer is sponsored, in part, by Phyllis Kempner and David Stein.

Cal Performances' 2001/02 Recital Series has been generously supported by Dr. A. Jess Shenson.

Cal Performances thanks the William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.

Cal Performances receives additional funding from the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.

Christine Schäfer (soprano) studied at the Berlin Conservatory with Ingrid Figur, the late Arleen Auger, Aribert Reimann, Dietrich Fischer-Dieskau, and Sena Jurinac, and has gone on to enjoy a highly successful international career combining opera, concert performances, recitals, and recordings.

Schäfer's debut as Konstanze at the 1997 Salzburg Festival led the European press to hail her as "the Mozart singer of our time." Other operatic successes in recent seasons have included Berg's Lulu at the Salzburg and Glyndebourne Festivals, as well as in Innsbruck in a production by Brigitte Fassbänder; Zerbinetta at the Munich State Opera with Sir Colin Davis; Pierrot Lunaire at the Chatelet and the Berliner Staatsoper, both with Pierre Boulez; Pamina in Amsterdam and at La Monnaie; Zdenka in Houston with Eschenbach; Sophie at Covent Garden with Thielemann, marking her house debut; and Ilia at the Salzburg Festival. The summer of 1993 marked Schäfer's United States operatic debut as Sophie as part of San Francisco Opera's Strauss Festival.

Last season's opera engagements included Konstanze at Covent Garden, Cherubino at the Salzburg Festival, and her debut at the Metropolitan Opera as Berg's Lulu. Current and future plans include Gilda at Covent Garden, her role debut as Handel's Cleopatra in Amsterdam, repeat performances of Lulu in New York, and new productions of Die Entführung aus dem Serail in Munich and Alcina at the Drottningholm Festival.

Christine Schäfer has a diverse concert repertoire ranging from Baroque through contemporary music, and enjoys regular concert appearances with Claudio Abbado, Sir Simon Rattle, Christoph Eschenbach, Pierre Boulez, and Nikolaus Harnoncourt. After a successful 1988 recital debut at the Berlin Festival singing Aribert Reimann's Nachträume, Schäfer has gone on to develop a flourishing recital career, and this season will make major tours of Japan and America as well as appearing as artist-in-residence at the Alte Oper in Frankfurt.

Christine Schäfer's recent concert appearances have included a new commission by Matthias Pinscher (Abbado/BPO); Berg and Debussy in Chicago and Köln (Boulez/Chicago Symphony Orchestra); Mozart's Mass in C minor in Salzburg (Abbado/BPO); Zerbinetta in concert in London (Rattle/LSO); Bach's Magnificat in Vienna (Harnoncourt/Consensus Musicus); Bach's Weihnachtsoratorium in Berlin (Herreweghe/BPO); and Boulez' Pli selon Pli and Pierrot Lunaire (Boulez/Ensemble Intercontemporain). Future concert engagements include her debut with the New York Philharmonic Orchestra under Gatti, a return to the Boston Symphony Orchestra with Haitink, and several performances of Bach and Mozart in Vienna with Nikolaus Harnoncourt.

Christine Schäfer's discography includes Mozart's Die Entführung aus dem Serail (Konstanze) with Les Arts Florissants/ William Christie (Erato); a collection of Mozart and Strauss songs with the Berlin Philharmonic/Abbado; Bach's Wedding Cantatas with Musica Antiqua Köln/Goebel; Schoenberg's Pierrot Lunaire with the Ensemble Intercontemporain/Boulez; and a recital disc featuring songs by Debussy and Chausson, accompanied by Irwin Gage, all for Deutsche Grammophon. Some earlier recordings include Haydn's Creation with Rilling, Reimann's Nachträume and Kinderlieder, Bach's St. John Passion with the Stuttgarter Hymnus-Chorknaben, Mozart canzonettas with the wind ensemble of the BPO/Fischer-Dieskau, and Schubert and Schumann lieder as part of Graham Johnson's acclaimed series for Hyperion.

Ted Taylor (piano) is equally at home on the stage accompanying some of the world's preeminent vocalists or in the pit conducting a varied repertoire of 40 operas and musicals. This season, he has appeared in recital with Kathleen Battle, Ben Heppner, and Sylvia McNair, among others.

Formerly music director for the New York City Opera national company for two years and Mobile (AL) Opera for eight seasons, Taylor has appeared with many American opera companies, including those of Atlanta, Cincinnati, Indianapolis, Wolf Trap, and Central City, as well as serving on the conducting staffs of the Metropolitan Opera and Lyric Opera of Chicago. This November will mark his debut at New York City Opera, where he will conduct *La Traviata*.

Over the years, Taylor has appeared with many superb singers, among them Eileen Farrell, whose CBS cable show, for which he was pianist, ran the musical gamut from lieder to blues. As an accompanist in master classes, he has worked with such legendary artists as Elizabeth Schwarzkopf, Regine Crespin, and Carlo Bergonzi. On CD, he may be heard as harpsichord soloist with Seiji Ozawa in the Philips recording of Stravinsky's *The Rake's Progress*, and as pianist with Sylvia McNair in the recently released disc of Gershwin songs on BBC Worldwide, live from Wigmore Hall.

In the field of contemporary opera, Taylor served as composer Tan Dun's assistant for the premiere of *Marco Polo* at the Munich Biennale, and prepared the Hong Kong Philharmonic and Tokyo Philharmonic orchestras for subsequent performances. Last season, he led excerpts from three of the new works presented by New York City Opera's "Showcasing American Composers" series.

As an educator, in addition to his work on the faculty of the opera program at the Mannes College of Music in New York City, Taylor has been invited to such prestigious music schools as Indiana University, where he led Mark Adamo's *Little Women*, and the Cincinnati Conservatory of Music, where he conducted Rossini's *Il Viaggio a Reims*.

A native of Texas, he did his graduate studies in conducting and opera at Indiana University. Taylor makes his home in Manhattan, where he maintains an active studio as a coach and teacher.