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**TENOR MICHAEL SCHADE PERFORMS AN AFTERNOON OF  
SCHUBERT SONGS AT HERTZ HALL SUNDAY, OCTOBER 18 AT 3:00 P.M.**

***Sightlines* pre-concert talk will be given by UC Berkeley musicologist John Prescott on  
Sunday, October 18, 2:00–2:30 p.m.**

**BERKELEY, September 14, 2009**—One of the stars of today’s operatic stage, German-Canadian tenor **Michael Schade** will perform a rare *Liederabend*, or afternoon of song, by composer **Franz Schubert**, on **Sunday, October 18 at 3:00 p.m. in Hertz Hall**. A tradition dating back to the 1800s, the *Liederabend* became a popular form of entertainment in European households as the piano became increasingly easier to acquire and play. Schubert, among the most important lieder composers, created over 600 art songs during his short life. Accompanied by master pianist and frequent Schubert collaborator **Malcolm Martineau**, Schade will sing 22 lieder from Schubert’s vast catalogue of compositions. “Michael Schade is at the peak of his artistic powers these days, a world-class tenor, brimming with confidence, ease and power” (*The Globe and Mail*).

A *Sightlines* pre-performance talk will be given by UC Berkeley musicologist John Prescott on Sunday, October 18, at 2:00 p.m. This talk is free to event ticketholders.

Malcolm Martineau will give a master class to pre-selected UC Berkeley Music Department student vocalists and piano accompanists on Monday, October 19, in 125 Morrison Hall at 7:00 p.m. He will coach them in the art of performing together. Observers are welcome.

**PROGRAM**

Franz Schubert’s lieder are famous not only for establishing a previously second-class genre of music into Viennese high society, but also for their beauty and balance of poetry and music. Michael Schade’s Berkeley program traverses the cycles of nature and love pondered by Schubert and German poets such as **Johann Wolfgang von Goethe** and **Ludwig Rellstab**, to whose works Schubert set many of his lieder.

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The concert begins with a quartet of songs about the individual seasons. “Gott im Frühlinge” and “Die Sommernacht” were both composed in 1816 and respectively set to poems by little known poets **Johann Peter Uz** and **Friedrich Gottlieb Klopstock**. Their melodies are simpler as compared to the latter two seasons, “Herbst” and “Der Winterabend,” set to texts by Schubert contemporaries Rellstab and **Karl von Leitner** and both composed at the end of Schubert’s life. The former vividly captures a chilling loneliness with its restless minor-keyed melody while the latter’s music touches upon the mix of joy and sorrow. Following the seasons, one of Schubert’s most popular songs, “An die Musik,” opens a section of the program devoted to inspiration, with love and music acting as stimuli for the human spirit. “Der Musensohn,” set to Goethe’s poem, concludes the first half of the evening.

Following intermission, Schade returns to sing further on love, which starts out with hope and faith but, like the seasons, takes a colder turn and fades into the darkness. The program includes four songs set to Goethe’s poems: “Liebhaber in allen Gestalten,” “Nähe des Geliebten,” “An den Mond” and “An die Entfernte.” The selection demonstrates further the sublime balance of Schubert’s music and its text and also sheds light on Goethe’s personal love affair with Charlotte von Stein.

### **MICHAEL SCHADE**

As “today’s reigning Mozart tenor” (*The Chicago Tribune*), German-Canadian tenor Michael Schade’s stage presence and graceful lyricism have rendered him constantly in demand at the world’s leading opera houses. Since his debut in the early 1990s, Schade’s operatic repertoire, which consists of over 40 roles, extends to works from the baroque, romantic, and contemporary periods. Unparalleled on the Mozartean stage, he is best known for his Tamino in *Die Zauberflöte*, as well as his Don Ottavio in *Don Giovanni* and in the title role of *La Clemenza di Tito*. Other significant roles include the title role in *Albert Herring* (Britten); Ernesto in *Don Pasquale* (Donizetti); Rinaldo in *Armida* (Haydn); Alfred in *Die Fledermaus* (Strauss); Fenton in *Falstaff* (Verdi); David in *Die Meistersinger von Nürnberg* (Wagner); and the title role in *Oedipus Rex* (Stravinsky).

In addition to his opera career, Schade performs extensively in concert and recital. Most recently at Zellerbach Hall in 2004, Schade has also appeared in recital in the concert halls of the Teatro alla Scala di Milano, Vienna's Musikverein and Konzerthaus, the Amsterdam Concertgebouw, New York's Alice Tully Hall and Carnegie Hall, Roy Thomson Hall and the Schubertiade in Schwarzenberg. Schade has performed in the Vancouver and Quebec City recital series. His immense concert repertoire, ranging from Bach's *Passions* to Mahler's *Lied von der Erde*, has seen him in various oratorio and solo performances with the Vienna and Berlin philharmonics, the Philadelphia Orchestra, the Los Angeles and New York philharmonics, the Montreal and Toronto symphonies, the San Francisco Symphony and the Cleveland Orchestra, under such renowned conductors as Pierre Boulez, Myung-Whun Chung, Valery Gergiev, Nikolaus Harnoncourt, Sir Charles Mackerras, Riccardo Muti, Kent Nagano, Sir Simon Rattle, Helmuth Rilling and Simone Young.

Schade has sung on over 30 recordings, including Bach's *St. Matthew Passion*, which won the 2002 Grammy Award for Best Choral Recording; Handel's *Messiah*; Verdi's *Requiem*; Haydn's *Orlando Paladino*; and Mozart's *Zaide* and *La Clemenza di Tito*, all of which had Austrian conductor Nikolaus Harnoncourt at the helm. His 2004 rendition of Schubert's song cycle *Die schöne Müllerin* with Malcolm Martineau (CBC Records) was nominated for a Juno Award in 2005. His most recent recording is the live DVD *Mozart Gala* conducted by Daniel Harding and also featuring Anna Netrebko, Thomas Hampson, René Pape and Patricia Petibon.

Schade's 2008/2009 season included a triple-role debut in three different productions: as Nathanael in Massenet's *Thaïs* at the Metropolitan Opera with Renée Fleming and Thomas Hampson; as the Prince in Dvořák's *Rusalka* at the Canadian Opera Company in Toronto; and as Aschenbach in Britten's *Death in Venice* at the Hamburg State Opera. Schade wrote *The Mozart Letters*, a staged production with music and narration that premiered in May 2006 with the Toronto Symphony Orchestra. He serves as the Artistic Director of the Salzburg Festival's Young Singers Project and the Hapag Lloyd Stella Maris- International Vocal Competition.

### **MALCOLM MARTINEAU**

**Malcolm Martineau** was born in Edinburgh, Scotland, and studied at St. Catharine's College, Cambridge, and the Royal College of Music. He has accompanied many of the leading singers and instrumentalists, including Dame Janet Baker, Sarah Walker, Della Jones, Frederica von Stade, Anne Sofie von Otter, Thomas Hampson, Angela Gheorghiu, Olaf Bär, Karita Mattila, Solveig Kringelborn, Michael Schade, Susan Graham and Ian Bostridge, and has performed throughout Europe, North America and Australia. As a solo performer he has presented the complete songs of Debussy and Poulenc and a Britten series and has accompanied the complete lieder of Hugo Wolf. *The Washington Post* described Martineau's accompaniment as "unfailingly sensitive."

This season's engagements include appearances with Sir Thomas Allen, Susan Graham, Simon Keenlyside, Angelika Kirchschrager, Magdalena Kožená, Dame Felicity Lott, Christopher Maltman, Kate Royal, Bryn Terfel and Michael Schade. Martineau was last seen at Cal Performances with Welsh bass-baritone Bryn Terfel in 2008. He is a much sought-after teacher and coach for singers and accompanists and has accompanied master classes at the Britten-Pears School in Aldeburgh for Dame Joan Sutherland, Elisabeth Schwarzkopf, Suzanne Danco, Ileana Cotrubas and Kurt Equiluz.

### **TICKET INFORMATION**

Tickets for **Michael Schade** on **Sunday, October 18, 2009**, at **3:00 p.m.** at **Hertz Hall** are priced at **\$46.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5.00 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at [www.calperformances.org](http://www.calperformances.org).

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance;

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quantities may be limited. Rush ticket sales are limited to one ticket per person; all sales are cash only. Rush ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20.00 for all other community members. Information is available at 510-642-9988, press 2 for the rush hotline, two hours prior to a performance only.

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Cal Performances 2009/10 season is sponsored by Wells Fargo.

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**CALENDAR EDITORS, PLEASE NOTE:**

**CAL PERFORMANCES PRESENTS**

**Sunday, October 18, 2:00–2:30 p.m.**

**SIGHTLINES**

**Hertz Hall, UC Berkeley Campus**

Bancroft Way at College Ave., Berkeley

**Michael Schade** pre-concert talk by UC Berkeley musicologist **John Prescott**. *Sightlines* is a continuing program of pre- and post-performance discussions with artists and scholars, designed to enrich the concertgoer's experience. These events are free to ticketholders.

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**Sunday, October 18 at 3:00 p.m.**

**Hertz Hall, UC Berkeley Campus**

Bancroft Way at Telegraph Ave., Berkeley

***Recital***

**Michael Schade**, tenor

**Malcolm Martineau**, piano

**Program:**

Schubert/Gott im Frühlinge, D 448; Die Sommernacht, D 289; Herbst, D 945; Der Winterabend, D 938; An die Musik, D 547; An mein Klavier, D 342; An die Laute, D 905; Blondel zu Marien, D 626; Ständchen (Rellstab), D 957/4; An die Leier, D 737; Der Musensohn, D 764; Glaube, Hoffnung und Liebe, D 955; Sprache der Liebe, D 410; Liebhaber in allen Gestalten, D 558; Nähe des Geliebten, D 162; An den Mond, D 259; Du liebst mich nicht, D 756; Lachen und weinen, D 777; Drang in die Ferne, D 770; An die Geliebte, D 303; An die Entfernte, D 765; Nacht und Träume, D 827.

**Tickets:** \$46.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door.

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**Monday, October 19 at 7:00 p.m.**

**MASTER CLASS FOR PIANO AND VOCALS**

**125 Morrison Hall, UC Berkeley Campus**

Bancroft Way at College Ave., Berkeley

Pianist and accompanist extraordinaire Malcolm Martineau coaches pre-selected UC Berkeley Music Department student vocalists and piano accompanists in the art of performing together. Observers are welcome.

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