



presents...

**BENJAMIN APPL** | Baritone  
**JAMES BAILLIEU** | Piano

Wednesday, May 10, 2023 | 7:30pm

Herbst Theatre

**Nocturne**

*Prologue*

**SCHUBERT**

**Nachtstück** (*Mayrhofer*)

*Evening*

**SCHUBERT**

**TCHAIKOVSKY**

**Auf dem Wasser zu singen** (*Stolberg*)

**At the ball** (*Tolstoy*) **Op. 38/3**

*Romance*

**STRAUSS**

**HAHN**

**Ständchen** (*Schack*) **Op. 17/2**

**L'Heure exquise** (*Verlaine*)

*Moon*

**SOMERVELL**

**SCHUBERT**

**White in the moon the long road lies** (*Housman*)

**Der Wanderer an den Mond** (*Seidl*) **D. 870**

*Stars*

**VAUGHAN-**

**WILLIAMS**

**The Infinite Shining Heavens** (*Stevenson*)

**SCHUMANN**

**Mein schöner Stern** (*Rückert*) **Op. 101/4**

*Nightmares*

**SCHUMANN**

**SCHUBERT**

**Belsazar** (*Heine*) **Op. 57**

**Zwielicht** (*Eichendorff*) **Op. 39/10**

**Erlkönig** (*Goethe*) **D328**

PAUSE

## ***Phantasies***

**BOLCOM  
QUILTER  
GURNEY**

**Song of Black Max** (*Weinstein*)  
**Now sleeps the Crimson Petal** (*Tennyson*) **Op. 3/2**  
**Sleep** (*Fletcher*)

## ***Insomnia***

**BRAHMS  
SCHÖNBERG**

**Wie rafft ich mich auf in der Nacht** (*Daumer*) **Op. 32/1**  
**Warum bist du aufgewacht** (*Pfau*)

## ***Dreams***

**WOLF  
GRIEG**

**An die Geliebte** (*Mörike*)  
**Ein Traum** (*Bodenstedt*) **Op. 48/6**

## ***Darkest Hours***

**SCHUBERT  
SCHUMANN  
WEBER**

**Der blinde Knabe** (*Craigher*) **D. 833**  
**Wer nie sein Brot mit Tränen aß** (*Goethe*) **Op. 98a/4**  
**Ich wandre durch Theresienstadt** (*Weber*)  
**Wiegala** (*Weber*)  
**The Children** (*Soutar*)

**MACMILLAN**

## ***Morning***

**STRAUSS**

**Morgen** (*Mackay*) **Op. 27/4**

**This program is made possible in part by the generous support of  
the Bernard Osher Foundation**

**This program is made possible in part by the generous support of Patrick R. McCabe**

**Benjamin Appl** is represented in the US by Jensen Artists in conjunction with Lewis Holland Artist Management  
Somerset House Exchange / New Wing, Strand, London WC2R 1LA, UK    [lewishollandartistmanagement.com](http://lewishollandartistmanagement.com)

**James Baillieu** is represented in the US by Étude Arts  
Ansonia Station, Post Office Box 230132, New York, New York 10023    [etudearts.com](http://etudearts.com)

Hamburg Steinway Model D, Pro Piano, San Francisco



## ARTIST PROFILES

*San Francisco Performances presents the San Francisco recital debut of Benjamin Appl.*

*James Baillieu first appeared here in recital in April of this year with Tamsin Waley-Cohen.*

Baritone **Benjamin Appl** is celebrated for a voice that “belongs to the last of the old great masters of song” with “an almost infinite range of colours” (*Süddeutsche Zeitung*), and artistry that’s described as “unbearably moving” (*The Times*).

An established recitalist, Appl has performed at the Ravinia, Rheingau, Schleswig-Holstein, and Edinburgh International festivals; Schubertiade Schwarzenberg and at the KlavierFestival Ruhr. He has performed at major concert venues including Festspielhaus Baden-Baden, Concertgebouw Amsterdam, Konzerthaus Berlin and Vienna, Elbphilharmonie Hamburg, and Musée de Louvre Paris, in addition to which he is a regular recitalist at Wigmore Hall and at Heidelberger Frühling. In equal demand as soloist on the world’s most prestigious stages, he collaborates with NHK Symphony Orchestra, Philadelphia Orchestra, Staatskapelle Dresden, Philharmonia, Seattle Symphony, Vienna Symphony, and many others.

In 2022–23, Appl appeared with the Royal Concertgebouw Orchestra conducted by Klaus Mäkelä; Royal Liverpool Philharmonic in Mozart’s *Requiem*; NDR Hannover with Andrew Manze; Royal Scottish National Orchestra in Britten’s *War Requiem*; La Verdi Orchestra Milan in Mahler’s *Kindertotenlieder*; and Zurich Chamber Or-

chestra’s prestigious New Year’s Gala.

A revered interpreter of period music, Benjamin looks forward to collaborations with Les Talens Lyriques and Christophe Rousset; a recital with Ensemble Masques at BOZAR Brussels, further Bach programs with the Berliner Barocksolisten, and his debut appearance with the Gabetta Ensemble in Budapest.

In addition, Appl revisits successful collaborations with lutenist Thomas Dunford, pianist Alice Sara Ott, accordionist Martynas and pianist James Baillieu at Festival St. Denis, London’s Southbank Centre, Heidelberg, and Mecklenburg Vorpommern. Following his successful visit in 2022, Benjamin returns to the US for a series of prestigious recitals, making his eagerly anticipated Carnegie Hall debut, as well as concerts for San Francisco Performances, Vancouver, Portland, and others.

Appl was a Sony Classical artist between 2016–2021. His first solo album *Heimat* was Gramophone nominated and won the prestigious Prix Dietrich Fischer-Dieskau (Best Lieder Singer) at the 2017–18 Académie du Disque Lyrique Orphées d’Or. In 2021 he began a multi-album deal with Alpha Classics and his debut album for the label, *Winterreise*, was released in February 2022.

Described by *The Daily Telegraph* as “in a class of his own,” **James Baillieu** is one of the leading song and chamber music pianists of his generation. He has given solo and chamber recitals throughout the world and collaborates with a wide range of artists including Benjamin Appl, Jamie Barton, Allan Clayton, Lise Davidsen, Peter Moore, Adam Walker, Pretty Yende,



and the Elias and Heath Quartets.

James Baillieu is a frequent guest at many of the world’s most distinguished music venues and has curated his own series at London’s Wigmore Hall with a broad and distinguished array of singers and instrumentalists. An innovative programmer, he has stewarded many song and chamber music series for the Brighton Festival, BBC Radio 3, Verbier Festival, Bath International Festival, Perth Concert Hall, and Lied Festival Victoria de los Ángeles.

Recording projects include *Heimat* with Benjamin Appl (Sony Classical), Schubert’s *Winterreise* also with Appl (Alpha), *Life Force* with trombonist Peter Moore (Rubicon), the complete works of CPE Bach for violin and piano with Tamsin Waley-Cohen (Signum Classics), a collection by Brahms for clarinet and piano with Julian Bliss (Signum Classics), *French Works for Flute* with Adam Walker (Chandos), and several other albums on the Opus Arte, Champs Hill, and Delphian Record labels as part his critically acclaimed discography.

James Baillieu is a Professor at the Royal Academy of Music, head of the Song Program at the Atelier Lyrique of the Verbier Festival Academy, and on faculties of the Jette Parker Young Artist Program at the Royal Opera House, the Samling Foundation, and the Royal Northern College of Music.

## PROGRAM NOTES

Assisted by music and poetry, we walk through the night, beginning with the evening hours, where we indulge in romance and longing, and where the stars and the

moon become our companions. Shrouded in myths and legends, they then become our partner to reflect our innermost feelings and passions in songs by Schubert, Vaughan Williams, and Somervell.

Unnerving events and vivid nightmares form the backbone of Schumann's cruel ballad of King Belshazzar, Schubert's frightening masterpiece "Erlkönig" as well as in the bizarre "Song of Black Max" by William Bolcom. Phantasies and dreams put to music by Quilter, Gurney Wolf and Grieg, enrich our imagination.

As someone who was born and raised in Germany, it is utterly important for me to

come and perform songs written in the concentration camp of Theresienstadt, here in the United States of America. During the time of Nazi Germany, this camp was known for imprisoning, torturing, and killing so many people, in particular, many creative people. In this, our darkest hour of human history, people retreated into themselves to write music as an escape of the real, inhuman, evil world around them. One of the prisoners there was Ilse Weber, a children's nurse, who shared her own compositions with the children in Theresienstadt, and where she accompanied the young on her guitar whilst singing togeth-

er. After her deportation to the death camp of Auschwitz-Birkenau she made the decision to go with the children into the gas chambers. Witnesses afterwards told that they could hear her and the children singing her lullaby "Wiegala," when the doors were shut behind them.

Strauss' "Morgen" gives us hope for a better, more peaceful future, where we all encounter each other with more respect and understanding. A night gives everyone of us a chance of a new morning: a new and better beginning.

—Benjamin Appl