

2024/2025 SEASON

thedallasopera™



THE ROBERT E. AND JEAN ANN TITUS FAMILY RECITAL

CHRISTIAN GERHAER, baritone

GEROLD HUBER, pianist

**JANUARY 26, 2025, AT 2:00 PM
MOODY PERFORMANCE HALL**

A MESSAGE FROM IAN DERRER

GENERAL DIRECTOR AND CEO, THE DALLAS OPERA

It's been a thrilling weekend of incredible music here in Dallas! After last night's Hart Institute Showcase Concert, I am excited to welcome you to the Moody Performance Hall for the Robert E. and Jean Ann Titus Family Recital. Now in its 10th year, this annual TDO event has showcased some of the world's most renowned opera singers in an afternoon dedicated to art song. Today's recital offers a rare treat for you: German baritone Christian Gerhaher and pianist Gerold Huber will perform a signature program dedicated completely to composer Robert Schumann.

Despite his short life, Schumann's contribution to lieder—German art song—was prolific. He penned over 250 songs that span the breadth of human emotion and touch something deep in the soul. Both Gerhaher and Huber are experts in lied interpretation and in Schumann: The longtime friends and collaborators have been working together on Schumann's works since 1988, performing his music in concert, teaching them at university, and recording his complete vocal works with Sony.

A duo like Gerhaher and Huber is unusual. Most vocalists and pianists work with many different collaborators. While Gerhaher and Huber have also performed with other stars of the recital stage, they keep coming back together. And across their 35-plus-year partnership, they've developed a rapport that both is magnetic on the stage and is what *The New York Times* has called "the greatest partnership in singing."

Please enjoy this afternoon's recital with Christian Gerhaher and Gerold Huber, and thank you for supporting The Dallas Opera with your presence today!

Sincerely,



IAN DERRER

The Kern Wildenthal General
Director and CEO

thedallasopera™

presents

The Robert E. and Jean Ann Titus Family Recital

Christian Gerhaer, baritone

Gerold Huber, pianist

January 26, 2025, at 2:00 PM

Moody Performance Hall

LAND AND PEOPLE **ACKNOWLEDGMENT**

Creating a place of belonging for everyone to experience this art form is a vital part of inspiring generations of opera lovers and honoring those who came before us. As an opera company, we are storytellers of the full human experience, and that includes the narratives we share about this land and its people.

We are on the original land of the Caddo, Wichita, and Comanche sovereign nations, whose people faced horrible treatment and policies that forced their removal from the land.

People were also stolen from their homes in Africa, enslaved, dehumanized, and forced to build Dallas through free labor.

While none of us created these conditions, we have the opportunity, responsibility, and honor to uplift these communities through truth-telling, greater connection, and holistic celebration.

Thank you for joining us in acknowledging this land and these peoples.

DONOR SPOTLIGHT



IAN DERRER WITH JEAN ANN TITUS

"In 2014, our family established the annual Robert E. and Jean Ann Titus Family Recital to honor and remember our parents' love of classical music. My sister, Amy, and I are especially grateful to Ian and The Dallas Opera staff for presenting artists such as Christian

Gerhafer and Gerold Huber to Dallas. Ian Derrer brings the very best level of artistic excellence to North Texas year after year, and that is why we entrusted this endeavor to The Dallas Opera."

— SARAH TITUS, DALLAS OPERA TRUSTEE

"The Titus Family remains an artistic anchor for The Dallas Opera, and we are thankful for their passion for bringing world-class artists to the Dallas stage." — IAN DERRER

PROGRAM

Fünf Lieder, Op. 40

1. Märzveilchen
2. Muttertraum
3. Der Soldat
4. Der Spielmann
5. Verrathene Liebe

Robert Schumann
(1810-1856)

Liederkreis, Op. 39

1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmuth
10. Zwielficht
11. Im Walde
12. Frühlingsnacht

INTERMISSION

Drei Gesänge, Op. 83

1. Resignation
2. Die Blume der Ergebung
3. Der Einsiedler

Romanzen und Balladen, Op. 53

1. Blondel's Lied
2. Loreley
3. Der arme Peter
 - I. Der Hans und die Grete tanzen herum
 - II. In meiner Brust, da sitzt ein Weh
 - III. Der arme Peter wankt vorbei

Sechs Gedichte und Requiem, Op. 90

1. Lied eines Schmiedes
2. Meine Rose
3. Kommen und Scheiden
4. Die Sennin
5. Einsamkeit
6. Der schwere Abend
7. Requiem

The program will be approximately 2 hours including one intermission.

PROGRAM NOTE

Christian Gerhafer compares composer Robert Schumann's earlier and later major musical styles.

By Christian Gerhafer

In contrast with the immense stylistic breadth in Franz Schubert's songs, there are only two different major styles that one encounters in Robert Schumann's works. Both are represented by two creative 'Lieder-years': 1840, when Schumann wrote over 140 masterpieces in 23 opuses (including the most popular works, such as *Myrthen* Op. 25 and *Dichterliebe* Op. 48), and the second around 1850, with 22 more opuses, albeit with slightly different shapes and content.



While the 1840 songs are closer to the pre-Schumann tradition, what he wrote between 1849 and 1852 is characterized by radicalism and gloom. Despite a recognizable sound identity, there are signs of how Schumann's initial feelings for text-treatment developed into a singular declamation-style during the forementioned decade: The words set to music are syntactically and semantically less clear and even more—as if intentionally—complicated, probably expressing an increasing linguistic skepticism and fundamental doubts about meaning. This type of 'text projection' is challenging for performers but is, unfortunately, also recognizable in critics' widely repeated—but by that, not less inapplicable—claims of a deficient late style.

Op. 40, 1840

This collection is perhaps the first real vocal concept album, where poems not only fit into a sequence, but also characterize a non-musical idea. There's an unparalleled emotional descent: The idyll of the "Märzveilchen" ("March violets") is followed by the raven's deadly threat to the mother's child. Then, "Der Soldat" ("The Soldier"), who must execute his friend, and "Der Spielmann" ("The Minstrel"), who, at his beloved's wedding, rams the broken violin into his heart, killing himself. The sheer horror is followed by a song as cheerful as one could imagine. After looking into the abyss (embodied by the four previous songs), however, any harmless, positive view of the world is impossible—as if philosopher Arthur Schopenhauer had been Schumann's dramaturg. The relentless emotional descent concept reappears 10 years later in Op. 90, more complicated and mature in declamation, perhaps, but no more profound.

Op. 39, 1840

This cycle could be described as the epitome of the lyrical in text and music, as well as in their connection and correspondence. Isolation (nos. 1, 4, 8, 9, 10), ideas (nos. 5, 6, 10, 12), riddles (nos. 4, 7, 8, 10, 11), mysteries (no. 3, 6, 11), and bodings (nos. 6,

12) express the loss of sensual and spiritual certainty and characterize poem and song as an abstraction from everyday reality. There's neither story nor plot (except in "Waldesgespräch", representing the special lyrical form of the ballad); the two groups of six songs are expressions of doubt about reality and its meaningfulness, and yet both end with visionary, euphoric prospects.

Op. 83, 1850

These three songs are the paradigm of Schumann's typical triptych. The number "3" is evident here in many ways—how the three forms of the song are presented, for example. The return to maximum simplicity, as the goal of every creative force, is itself an impressive statement. In that sense "Der Einsiedler" is a perfect strophic song, no verse-adaptation necessary—in all three stanzas, the same number of syllables is used with the same corresponding stresses. But this poem's stanzas are also perhaps the lyrical representation of the Trinity, symbolizing God (1), Christ (2), and Holy Spirit (3). Song no. 2 is the ideal model of the modified strophic song. Consisting of five verses, the two outer ones are a frame for the central three, and these revolve around the possibility of becoming three: a loving couple completed with a child ("Then I shall preserve your blessing in love's chalice" is the center of verse, song, and entire opus). Finally, no. 1 is an example of the through-composed song that shows the '3' in present, future, and past.

Op. 53, 1840

It probably wasn't Schumann's nature (except the two ballads, ops. 57 and 87) to give in to the ballad style of the time. The story of the king's loyal rescuer, the troubadour Blondel, cannot go uncommented, cannot remain a solitary example of virtue and loyalty. The fate of the freed Richard the Lionheart, often heroized, must be relativized in contrast to other prisoners, robbed of its uniqueness: as prisoners of the Rhine, the victims of "Loreley" moan as if with her voice from their cold graves and "Der arme Peter" descends from the prison of his love into his grave.

Op. 90, 1850

As in Op. 40, a disastrous emotional descent. While the innocuous song no. 1 already leads into an initial nameless uncertainty, two unequal song-pairs (nos. 2 and 3, and the darker nos. 5 and 6) frame the central song, no. 4. In the latter's melody about the alpine dairymaid, the complementary triplets and duplets symbolize the opposition of love and death: triplets appear one last time in the voice's line in "Liebe", before death is accepted with apathic indifference. Only duplets can be heard now, and just as the 'souls of the crags' do not care, it's also irrelevant for the 'lyrical I' whether the dairymaid leaves her mountain pasture because she is following love or because she has just died. Love and death determine the entire cycle, and, in light of shared hopelessness, no. 6's tragic lack of alternatives leads to the longing for the lovers' inevitable simultaneous death. Schumann's dramatically redemptive "Requiem" was not only intended to be a remedy for these songs' gloom, but also reminiscent of poet Nikolaus Lenau (who was mistakenly believed to have already died). This last song is—in essence of Schumann's entire world of songs—the unique combination of transcendence and sensuality.

IMAGE: ROBERT SCHUMANN (1810-1856) BY JOHN PHILIPP. PUBLISHED BY EUGENE A. PERRY. COURTESY OF THE IRA F. BRILLIANT CENTER FOR BEETHOVEN STUDIES, SAN JOSE STATE UNIVERSITY.

CHRISTIAN GERHAHER

Together with his regular piano accompanist Gerold Huber, German baritone Christian Gerhaher has devoted himself to lied interpretation, in both concerts and recordings, for over 35 years. The lied duo can be heard regularly in major international recital centers, including the concert halls of New York; Amsterdam's Muziek- and Concertgebouw; the Cologne, Luxembourg, and Berlin Philharmonie; the Cité de la musique in Paris; Vienna's Konzerthaus and Musikverein; the Teatro de la Zarzuela in Madrid; and Milan's La Scala. They are frequent guests in the Wigmore Hall in London.



Orchestras that regularly invite Gerhaher to perform include the London Symphony Orchestra, Amsterdam's Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Swedish Radio Symphony Orchestra, and, in particular, the Berlin Philharmonic, where he was the first-ever singer to be named artist in residence.

Gerhaher is also highly sought-after on the opera stage and has received several prizes, like the Laurence Olivier Award and the Der Faust theatre prize. His roles include Posa (*Don Carlo*), Amfortas (*Parsifal*), Lenau (*Lunea*, world premiere in 2018), Germont (*La traviata*), and Figaro and Count Almaviva (*Le nozze di Figaro*). Gerhaher has also played the title roles in *L'Orfeo*, *Don Giovanni*, *Pelléas et Mélisande*, *Simon Boccanegra*, and *Der Prinz von Homburg*. A milestone in Gerhaher's opera career was his portrayal of Wozzeck in September 2015 at Zurich Opera House. In addition, the character Wolfram in Richard Wagner's *Tannhäuser* continues to be a

constant role in his calendar at opera houses in Berlin, Vienna, London, and Munich. At the end of 2023, Gerhaher made his debut at the Metropolitan Opera singing this part.

Accompanied by Huber, he released the Schubert, Schumann, and Mahler cycles with Sony Music. A unique project that preoccupied Gerhaher and Huber for years—the complete recording of all Robert Schumann's songs in a box set—was released by his Sony Classical exclusive label in autumn 2021. *Alle Lieder* is a coproduction with Bavarian Radio and the Heidelberg Frühling. Early in 2022, his recording of Othmar Schoeck's *Elegie* with the Basle Chamber Orchestra and Heinz Holliger was released, followed closely by Holliger's poet opera *Lunea* (on ECM) and Rihm's *Stabat Mater*, together with Tabea Zimmermann. Additionally, his *Lyrical Diary* (a compendium of essays on lied interpretation) was published by the C. H. Beck Verlag.

Gerhaher and his wife live with their three children in Munich.

GEROLD HUBER

Gerold Huber is a celebrated lied accompanist who has been a regular guest at festivals like the Schubertiade Schwarzenberg, the Salzburg Festival, the Munich Opera Festival, the Rheingau Musik Festival, and the Festival d'Aix-en-Provence. He also frequently guests in concert halls like the Kölner Philharmonie; the Alte Oper Frankfurt; Vienna's Konzerthaus and Musikverein; the Concertgebouw Amsterdam; London's Wigmore Hall; Lincoln Center, Park Avenue Armory, and Carnegie Hall in New York; and Madrid's Teatro de la Zarzuela, as well as the concert halls in Dortmund, Essen, and Baden-Baden, Germany, and the Salzburg Festspielhaus.

In addition to two solo CDs with works by Beethoven and Schumann, Huber has numerous outstanding recordings together with Christian Gerhaher, all of which have won several awards. Huber's extensive discography also includes recordings with Günther Groissböck (*Schubert* on Decca); Bernarda Fink (*Schubert* on Harmonia Mundi France); Maximilian Schmitt (*Clara and Robert Schumann/Schubert Die schöne Müllerin* on Oehms classic); Christina Landshamer (*Schumann and Ullmann* on Oehms classic); and Franz-Josef Selig (*Lieder* by Schubert, Strauss, and Wolf on AVI).

In September 2021, he released the complete edition of all Schumann songs, *Alle Lieder*, on which he worked for many years together with Gerhaher as a co-production of Sony Classical, the Heidelberger Frühling Liedzentrum, and the Bayerischer Rundfunk. The Sony Classical recording of Gustav Mahler's *Das Lied von der Erde* in the piano version with Piotr Beczala and Gerhaher was released in May 2023.

As a sought-after teacher, Huber gives selected masterclasses, such as at Yale University, Aldeburgh Festival, Schwetzingen Festival, and Schubert Week in Berlin's Pierre Boulez Saal. Since 2013, Huber has been professor of Lied Accompaniment at the Hochschule für Musik in Würzburg and in 2022—together with Gerhaher—he assumed the same position at the Hochschule für Musik und Theater in Munich.

The pianist works with many internationally renowned singers, including Christiane Karg, Julia Kleiter, Christina Landshamer, Anna Lucia Richter, Michael Nagy, Maximilian Schmitt, Georg Zeppenfeld, and Franz-Josef Selig. As a chamber music partner, Huber has performed with the Artemis Quartet, among others. He also works regularly with the Henschel Quartet, trumpeter Reinhold Friedrich, and cellist Maximilian Hornung. As a soloist, he devotes himself primarily to the works of Johann Sebastian Bach, Ludwig van Beethoven, Johannes Brahms, and Franz Schubert.



PHOTO: MARION KOELL

PAST TITUS RECITALISTS



January 21, 2024

Lawrence Brownlee, tenor
Myra Huang, pianist



January 15, 2023

Ying Fang, soprano
Craig Terry, pianist



January 30, 2022

Benjamin Appl, baritone
James Baillieu, pianist



January 26, 2020

Angel Blue, soprano
James Baillieu, pianist



January 27, 2019

Simon O'Neill, tenor
Terrence Dennis, pianist



January 28, 2018

Nadine Sierra, soprano
Bryan Wagorn, pianist



January 22, 2017

Michael Fabiano, tenor
Laurent Philippe, pianist



January 31, 2016

Frederica von Stade,
mezzo-soprano
Jake Heggie, pianist



January 11, 2015

Matthew Polenzani, tenor
Julius Drake, pianist



January 4, 2014

Ian Bostridge, tenor
Wenwen Du, pianist



ALL TICKETS \$10

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2024/2025 SEASON

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