

HAUSMUSIK

A Building in Vienna Reveals its Musical Past

In 1994, the celebrated Israeli soprano Sylvia Greenberg and her American husband, pianist/conductor David Aronson, moved into a beautiful Secessionist building, a short walk from the Vienna State Opera where Aronson is a member of the music staff. Soon the couple learned of the musical spirits that haunt their home. Their own apartment was once occupied by Bruno Walter; his neighbor was Erich Wolfgang Korngold; their guests included Goldmark, Zemlinsky, Mahler, and Puccini! Oh, how much glorious music these walls could testify to, if only Theobaldgasse 7 could be made to sing! Well, it can: The two artists will perform music that was written in, or passed through, the building they call home. They will channel the musical intentions, musical inventions, the MUSIK of this extraordinary HAUS!

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!



Guest Artist Series

2009-2010 Season

Wednesday, September 23
Sara M. Snell Music Theater
7:30 PM

Hausmusik Sylvia Greenberg, Soprano David Aronson, Piano

O willst mich nicht mitnehmen Wollt' er nur fragen? Die Quelle	Carl Goldmark (1830-1915)
3 Lieder Op. 22 Was Du mir bist? Mit Dir zu schweigen still Welt ist stille eingeschlafen	Erich Wolfgang Korngold (1897-1957)
Die Lerche Des Kindes Schlaf Elfe	Bruno Walter (1876-1962)
2 Lieder from <i>Sechzehn Lieder von Liebe, Treue, und Ehe</i> Zueignung Julinacht	Julius Bittner (1874-1939)
Intermission	
Frühlingsmorgen Erinnerung Hans und Grete Serenade Wer hat dies Liedlein erdacht?	Gustav Mahler (1860-1911)

Laura's Diary scene from the opera *Der Ring des Polykrates* Korngold

Walzer Gesänge Alexander Zemlinsky
Liebe Schwalbe (1871-1942)
Klagen ist der Mond gekommen
Fensterlein, nachts bist du zu
Ich gehe des Nachts
Blaues Sternlein
Briefchen schrieb ich

DAVID ARONSON, PIANO

Conductor and pianist David Aronson, a native of New York, holds degrees from the Crane School of Music in Potsdam (New York) and Manhattan School of Music. He began his career as a vocal coach and accompanist in New York City, followed by engagements as assistant conductor with the opera companies of Kansas City, Lake George and Miami. He moved to Zurich in 1978, where he rapidly rose from coach at the International Opera Studio to assistant chorus-master and conductor at the Zurich Opera House. In 1982, Mr. Aronson began a nine-year appointment as Kapellmeister of the Municipal Theater of Lucerne, where he conducted over forty operas, operettas, and ballets. In addition to appearing as guest conductor in Darmstadt and Stuttgart, he assisted Herbert von Karajan in his Salzburg Festival production of *Carmen*. Mr. Aronson joined the music staff of the Vienna State Opera in 1991, and has performed at the keyboard with the Opera both at home and on tour in Tokyo, Jerusalem, and Ravenna. He has also served as guest conductor of the Schönbrunner Schlossorchester in Vienna. In November, 2000, he made his conducting debut with the Vienna State Opera.

A renowned opera coach, Mr. Aronson has worked with many of the world's leading singers, including Walter Berry, Placido Domingo, Luciano Pavarotti, Bryn Terfel, Renee Fleming, Neil Shicoff, Elina Garanca and Anna Netrebko, to name a few. He has assisted many of the world's foremost conductors including Zubin Mehta, Riccardo Muti and Seiji Ozawa. For over five years, he was the pianist for Riccardo Muti's acclaimed productions of the Mozart-da Ponte operas, and in this capacity participated in two Asian tours with Seiji Ozawa. David Aronson teaches opera coaching and conducting at the Vienna Conservatory Private University. He has held master classes for over ten years at the University of Miami's summer music program in Salzburg, as well as at the Musica Mallorca Festival, the University of Michigan, Crane School of Music in Potsdam and Manhattan School of Music. An accompanist of international stature, Mr. Aronson has performed numerous recitals throughout Europe, Israel, Canada and the United States.

SYLVIA GREENBERG, SOPRANO

Israeli soprano **Sylvia Greenberg** made her debut with the Israel Philharmonic Orchestra under Zubin Mehta. As a recipient of a scholarship from the America-Israel Foundation for Young Artists, she took part in the International Opera Studio in Zurich. Her distinguished operatic career began a year later, when she became a full-fledged member of the Zurich Opera House, singing many coloratura roles, such as Zerbinetta (*Ariadne auf Naxos*) and Queen of the Night (*The Magic Flute*). The latter soon became the artist's hallmark and she performed this role at virtually all of Europe's major opera houses.

Later, as a member of the Deutsche Oper Berlin, Sylvia Greenberg expanded her repertoire to include Blonde (*Abduction from the Seraglio*), Oscar (*Un Ballo in Maschera*) and Sophie (*Der Rosenkavalier*). Guest engagements led her to the festivals in Salzburg, Bayreuth, and Aix en Provence, as well as to the Teatro alla Scala in Milan, where she sang, among others, the title role in Donizetti's *Lucia di Lammermoor*. She appeared in world premieres of operas by Berio and Manzoni in Salzburg and Milan. The role of Konstanze in Mozart's *Abduction from the Seraglio* was soon added to Ms. Greenberg's repertoire, followed by the more lyric roles of Pamina (*The Magic Flute*), Micaëla (*Carmen*), Donna Elvira and Donna Anna (*Don Giovanni*).

In addition to her operatic work, Sylvia Greenberg is well established in the concert world. She made her highly acclaimed U.S. debut in Chicago, performing Haydn's *The Creation* under George Solti. This was followed by a New York performance of Carl Orff's *Carmina Burana* with the New York Philharmonic under Zubin Mehta. She has appeared frequently with the great orchestras of Europe and beyond, under many of the world's leading conductors, including Abbado, Chailly, Dohnanyi, Frühbeck de Burgos, Harmoncourt, Lopez-Cobos, Luisi, Maazel, Muti, Nagano, Norrington, Sawallisch and Tilson-Thomas. Her wide concert repertoire includes Bach's passions, Mahler's symphonies, Dvorák's, Szymanowski's, and Poulenc's *Stabat Mater*, as well as many of Mozart's sacred works. In addition, she has premiered works by Krzysztof Penderecki and Gil Shohat and is also active as a recitalist, performing with pianist David Aronson throughout Europe, Israel, Canada and the United States.

Ms. Greenberg can be heard on numerous recordings, including Mozart's *Abduction*, Haydn's *Creation* and *L'anima del filosofo*, Gluck's *Paride ed Elena*, sacred music by Poulenc and Bizet, Orff's *Carmina Burana* and Berio's *Un re in ascolto*. Among her most recent releases are Mahler's Symphony No.8 under Kent Nagano, as well as the first recording of Handel's recently discovered cantata *Crudel tiranno amor*.

Ms. Greenberg is also a highly respected voice teacher, serving on the faculty of both the Vienna Conservatory Private University and the University for Performing Arts in Munich. She has given master classes in Austria, Israel, Spain, Germany and the United States.