

The Wessex Award Celebration Recital

20th May 2007

The Wessex Award, instituted in 1997, provides a bursary for a deserving young singer from the Glyndebourne Chorus, and is funded by events organized by the Wessex Glyndebourne Association. This evening's recital celebrates the achievements of the 2006 winner, Julie Pasturaud. Julie is accompanied by Annabel Thwaite.

Performers' Biographies

Julie Pasturaud

Julie was born and educated in France, and after studying at the Guildhall School of Music and Drama (2002-4) she took a course at the Opéra National de Lyon. While at GSMD she took the roles of Charlotte in Werther, Giovanna in Anna Bolena, Marguerite in Faust, Lady Essex in Gloriana and Marcellina in Le Nozze di Figaro. She also sang Lucretia in Britten's Rape of Lucretia (Barbican 2004) and Speranza in Monteverdi's L'Orfeo (Lyon 2004). She was a finalist in both the Richard Tauber prize (2003) and the Maggie Teyte prize (also 2003)

Since September 2004 Julie has been a Member of the Glyndebourne Opera Company. In 2006 she covered the role of Rosine in Prokofiev's Betrothal in a Monastery and the role of Hippolyta in Midsummer Night's Dream. In September 2006 she covered the role of Mrs Grose in Britten's Turn of the Screw for the Glyndebourne Touring Opera. Julie is engaged for a Recital at Les Estivales in Medoc in July 2007. She will be joining the Glyndebourne Festival Company 2007 for the cover of Mrs Grose in the Turn of the Screw, and she will be singing the role of Dama in Macbeth under Jurowski. In 2008/2009 she will be working for Les Arts Florissants/William Christie, Les Concerts D'astrée/Emmanuelle Haïm, Accentus/Laurence Equilbey.

She has been coached by Graham Johnson, Robin Bowman, Malcolm Martineau and Sarah Walker among others, and has taken part in masterclasses with Marilyn Horne, Christa Ludwig and François le Roux.

Annabel Thwaite

Annabel Thwaite studied Solo Piano with Joan Havill and Accompaniment at the Guildhall School of Music and Drama where she gained both her BMus and Masters' degree and won several prizes including the Piano, Lutine and English Song.

She also won an English Speaking Union scholarship to study at the Ravel Académie, St Jean-de-Luz from where she assisted Robin Bowman at the Nice Académie, and then studied at the Conservatoire National Supérieur de Musique et Danse, Paris, with Henri Barda and Isabelle Dubuis. As an Accompanist she won a scholarship to attend the Lied et Mélodie course at the Fondation de Royaumont, France with Reuben Lifschitz.

As a Soloist and Chamber musician she has performed in various countries around the world including Canada, Sweden, France, Italy and in England at the Birmingham Symphony Hall, concertos at the Imperial College, London, and solo recitals at St. Martins-in-the-Fields, Wesley's Chapel and St Sepulchre's. As an Accompanist she has performed at the Barbican Hall, Wigmore Hall, Cadogan Hall, St. John's Smith Square and Snape Maltings in Aldeburgh. She is the official accompanist to the London Welsh Male Voice choir where concerts have included a tour of England's cathedrals.

She was awarded the Sir Henry Richardson Prize for accompanists two years running and won the 2004 Piano Prize at the prestigious Kathleen Ferrier Competition. She most recently won the Gold Medal Prize at the Barbican Hall and the Richard Tauber Piano Prize at the Wigmore Hall.

This evening's programme

Henri Duparc (1848-1933)

L'invitation au Voyage
Extase
La vie Antérieure

Henri Duparc was a French composer of the late Romantic period. He was born in Paris. He studied piano with César Franck at the Jesuit College of Vaugirard and became one of his first composition pupils. In 1871, he joined with Saint-Saëns and Romain Bussine to found the Société Nationale de Musique. Mental illness caused him to cease composing in 1885 and he destroyed most of his works. Best known are the orchestral poem *Léonore* and sixteen songs, of which the texts are from poets such as Baudelaire, Gautier, and Goethe. He spent most of his later life in Switzerland and died in Mont-de-Marsan, France.

Franz Schubert (1797-1828)

Du bist die Ruh
Die junge Nonne

Franz Peter Schubert was an Austrian composer. He wrote some 600 Lieder, seven completed symphonies, the famous "Unfinished Symphony", liturgical music, operas, and a large body of chamber and solo piano music. He is particularly noted for his genius for original melodic and harmonic writing.

While Schubert had a close circle of friends and associates who admired his work (including his teacher Antonio Salieri, and the prominent singer Johann Michael Vogl), wider appreciation of his music during his lifetime was limited at best. He was never able to secure adequate permanent employment, and for most of his career he relied on the support of friends and family. Interest in Schubert's work increased dramatically following his death.

De Falla (1876-1946): Siete canciones populares españolas (Seven Spanish Folk Songs) (1914-1915)

Paño moruno
Nana
Cancion
Polo

In 1914, a French opera singer requested a set of Spanish folk songs which formed the basis of *Siete canciones populares Españolas*. The cycle incorporates popular dance and song styles from various regions of Spain. "Since the melodies themselves derive from indigenous sources, it is often the accompaniment [which de Falla derived from the vocal line] which shows [de] Falla's originality at its most intriguing" (Kent, Analysis 1).

The first song, "Paño moruno," is from the region of Murcia. It tells the story of a dark, possibly Moorish, cloth in a store window, which will be sold at a discount because it is stained. The stained cloth is a metaphor for a woman's soiled honour. According to Adam Kent, the "keyboard part teems with piquant dissonances" (Kent, Program Notes 2). The stinging dissonances reflect the anguish of the young woman whose honour has been ruined.

"Nana" is the lullaby of this set. De Falla uses a characteristically Spanish rhythmic device, called a hemiola, in which "metrical groupings of two beats are juxtaposed with groupings of three" (Kent) to create a rocking rhythm designed to sooth a baby to sleep. The melismas in this song are the loving croons of the mother, and the accompaniment is tender, steady, and soothing.

"Canción" is a song of anger. The character lashes out at a man who has betrayed her. Through his use of contrasting dynamics and articulations, de Falla is able to convey many different types of anger, ranging from rage and violence to soft-spoken, intense and dangerous, to painful as shown in the poco ritards. The vocal line is split in two parts and thrown back and forth between the piano and the voice. While the voice sings the first half of the melody, the piano echoes the second half underneath, and vice versa. This echoing could represent another character's attempts to interject his side of the story into the argument. However, the fact that the main character is singing at the same time probably indicates she is not listening.

If "Canción" is a song about anger, "Polo" is a song of pain, derived from the "cante jondo," a kind of gypsy song (Kent, Program Note 2). The frantic accompaniment with repetition of a single pitch makes it difficult to feel each individual measure. It is easier to hear two measure phrases. As the phrases shorten, they cause a rhythmic displacement that, though it re-establishes a clear pulse, obscures the feeling of the downbeat. The narrator appears to be crazed by pain. Sequences of melismas express her moans of anguish, which ride on the edge of being out of control.

PAUSE

Claudio Monteverdi (1567-1643)

L'incoronazione di Poppea: Arnalta

He studied with Ingegneri, maestro di cappella at Cremona Cathedral, and published several books of motets and madrigals before going to Mantua in about 1591 to serve as a string player at the court of Duke Vincenzo Gonzaga. Monteverdi can be justly considered one of the most powerful figures in the history of music. Monteverdi became known as a leading exponent of the modern approach to harmony and text expression. In 1607 his first opera, Orfeo, was produced in Mantua, followed in 1608 by Arianna. In 1642 *Il ritorno d'Ulisse in patria*, *Le nozze d'Enea con Lavinia* (lost) and *L'incoronazione di Poppea* were given first performances. Orfeo was the first opera to reveal the potential of this then novel genre; Arianna (of which only the famous lament survives) may well have been responsible for its survival. Monteverdi's last opera, *L'incoronazione di Poppea*, though transmitted in not wholly reliable sources and including music by other men, is his greatest masterpiece and arguably the finest opera of the century. In 1643 he visited Cremona and died shortly after his return to Venice.

George Frederic Handel (1685-1759)

Giulio Cesare: Sesto

George Frederic Handel (23 February 1685 – 14 April 1759) was a German-born British Baroque composer who was a leading composer of concerti grossi, operas and oratorios. Born in Germany as Georg Friedrich Händel, he lived most of his adult life in England, becoming a subject of the British crown on 22 January 1727.

His most famous work is *Messiah*, an oratorio set to texts from the King James Bible; other well-known works are *Water Music* and *Music for the Royal Fireworks*. He deeply influenced many of the composers who came after him, including Haydn, Mozart, and Beethoven, and his work helped lead the transition from the Baroque to the Classical era.

W. A. Mozart (1756-1791)

Le Nozze di Figaro: Cherubino

Le nozze di Figaro (1786) was Mozart's first mature opera buffa. It was also the first of his three major collaborations with the librettist Lorenzo da Ponte. Unlike Don Giovanni (1787) and Così fan tutte (1790), Figaro contains a remarkable mixture of all those elements that go to produce a good opera: a sound plot, a well-structured text and fine music.....

Charles Camille Saint-Saëns (1835-1921)

Samson et Dalila: Dalila

Camille Saint-Saëns was a French composer and performer, best known for his orchestral works The Carnival of the Animals, Danse Macabre, and Symphony No. 3 ("Organ Symphony"). His first piano recital was given at age five, when he accompanied a Beethoven violin sonata. At the age of ten Camille claimed to be able to play any one of Beethoven's 32 sonatas by memory. The opera, based on the Biblical tale of Samson and Delilah is regularly performed. The second act, the love scene in Delilah's tent, is one of the set pieces that define French opera.

Georges Bizet (1838-1875)

Carmen: Carmen (la Séguédille)

Carmen's libretto was written by Meilhac and Halévy, based on the story of the same title by Prosper Mérimée. The opera was premiered at the Opéra Comique of Paris on March 3, 1875. For a year after its premiere, it was considered a failure, denounced by critics as "immoral" and "superficial". Today, it is one of the world's most popular operas. In fact, Opera America claims it to be the fourth most-performed opera in North America.

The story concerns the eponymous Carmen, a beautiful gypsy with a fiery temper. Not careful with her love, she is responsible for the downfall of many men. She woos the corporal Don José, leading him to mutiny against his superior. His infatuation causes him to join a band of smugglers, of which Carmen is a member. He is happy with Carmen for a brief period, but is driven to madness when she turns from him to the bullfighter Escamillo.

Francesco Cilea (1866 -1950)

Adriana Lecouvreur: La Principessa

Born in Palmi near Reggio Calabria, Francesco Cilea gave early indication of an aptitude for music when at the age of four he heard a performance of Bellini's Norma and was greatly affected by it. He was sent to study music at the Conservatorio San Pietro a Maiella in Naples, where he quickly demonstrated his diligence and precocious talent, earning a gold medal from the Ministero della Pubblica Istruzione (Department of education).

At the Teatro Lirico in Milan, in 1902 (6 November) the composer won an enthusiastic reception for Adriana Lecouvreur, a 4-act opera with a libretto by Arturo Colautti set in 18th century France and based upon a play by Eugène Scribe. Adriana Lecouvreur is the opera of Cilea which is best known to international audiences today, and it reveals the spontaneity of a melodic style drawn from the Neapolitan school combined with harmonic and tonal scoring influenced by recent examples of French music.