

THE LENTHALL CONCERTS
SEASON 2002-2003

Tara Overend

(soprano)

accompanied by Anne Bolt

Tom Collingwood

(cello)

accompanied by Zinaida Zubova

Wednesday, February 12th 2003

WITNEY WINTER CONCERTS

Friday, February 14th 7.30pm
Wood Green School, Woodstock Road, Witney

Catherine Futcher

(soprano)

accompanied by Paul Plummer

A programme of songs about Love for
Valentine's Day

Catherine Futcher is a former member of the National Youth Theatre and took a degree at Royal Holloway College in London. She was a finalist in the Thames Valley Young Musicians' Platform competition in 2001.

Tickets £8 (concessions £6.50, schoolchildren £1).

Lenthall Members receive a further concession of
£1.00.

MUSIC AT BUSCOT PARK

Sunday, March 2nd 3pm

Julia White

(oboe)

accompanied by

Andronika Liokura

Tickets £6, £5 concessions,
50p under-18
from 01367 860588

Promoted by the Oxfordshire Youth Music Trust

Programme

Tom Collingwood and Zinaida Zubova

Suite No.4 in E flat major

Johann Sebastian Bach

1685-1750

*Prelude
Allemande
Courante
Sarabande
Gigue*

Bach's son, Carl Philipp Emanuel, writing to his father's first biographer, Johan Nicolaus Forkel, said "In his youth, and until the approach of old age [my father] played the violin very cleanly and penetratingly, and thus kept the orchestra in better order than he could have done with the harpsichord. He understood to perfection the possibilities of all stringed instruments. This is evidenced by his solos for the violin and the violoncello without bass."

The cellist Nathaniel Rosen wrote "Playing a Bach Suite on the cello is like breathing: one shouldn't do it to impress an audience. However, if a performance develops organically and with natural rhythm, the audience will respond with rapt spiritual attention. The meditative aspect of playing these great unaccompanied works, so easy to feel in the privacy of one's own practice room, requires concentration, confidence, and courage to achieve in the concert hall."

The Burford Singers Chamber Choir

Victorian Evening

including staged performances of

Trial by Jury

by Gilbert and Sullivan

The Plaintiff Penelope Martin-Smith **The Learned Judge** Brian Etheridge

The Defendant John Crayford **The Usher** Ken Plant

The Counsel Barrie Thompson

Piano Christopher Tadman-Robins **Producer** Jacqueline Cklewett

All the cast will be in costume and will render solos, duets and part-songs in the first half. In the interval a glass of wine with madeira cake will be served.

Friday 21st March & Saturday 22nd March

Burford Parish Church 7.30pm

Tickets reserved at £10 (students £5)
from the Burford Gallery (01993 822305)

Tara Overend and Anne Bolt

Two Songs

Henry Purcell

1659-1695

*Music for a While
If Music be the Food of Love*

Three Songs

Henri Duparc

1848 -1933

*Soupir
Elegie
Lamento*

Duparc studied the piano and composition with Franck, writing works that he later destroyed; this loss, together with a crippling psychological condition that caused him to abandon composition at the age of 36, resulted in a legacy of just 13 songs (composed 1868-

84). From 1885 he led a quiet life, remaining close to Ernest Chausson and cultivating his aesthetic sensibility through reading and drawing.

Élégie sets a prose translation of an English poem by Thomas Moore (1779-1852) on the death of Robert Emmet. *Lamento* is a setting of a poem by Théophile Gautier (1811-1872), *Connaissez-vous la blanche tombe*; and *Soupir* has words by René-François Sully-Prudhomme (1839-1907)

INTERVAL

(wine, fruit juice and Fairtrade coffee will be served in the lobby)

Tom Collingwood and Zinaida Zubova

Four Pieces for cello and piano

Berceuse
Serenade
Elegie
Cradle song

These four pieces were composed separately between the years 1901 and 1910 and appeared in print in several different versions, ranging from piano solo to full orchestra. They were all originally written, however, for cello and piano.

The Awakening

David Fanshawe's ambition to combine composition with the recording of indigenous folk music, began to develop in 1967, in Arabia, resulting in his unique and highly original blend of music and travel, most successfully in *African Sanctus*. Over the past thirty years he has travelled widely, recording traditional music in Arabia, Africa and the Pacific, resulting in a monumental archive—The Fanshawe Collections. His Pacific Collection alone includes some 2000 stereo tapes, 1000 boxes of coloured slides and 40 volumes of hand written journals, preserving and documenting the music and oral traditions of Polynesia, Micronesia and Melanesia.

Frank Bridge

1879-1941



Frank Bridge

David Fanshawe

b1942

Tara Overend and Anne Bolt

Three songs from Mörike Lieder

Der Gartner
In der Frühe
Er ist's

At the age of 27 Wolf, no doubt fired by the publication of twelve of his songs, turned from his former profession—that of an acerbic music critic—to that of full time composer. Over the next nine years he was to compose nearly all his works, periods of feverish activity being interspersed with bouts of deep depression and rejection of all music. By the end of 1891 he had composed the bulk of his works on which his fame chiefly rests: 43 Mörike Lieder, 20 Eichendorff Lieder, 51 Goethe Lieder, 44 Lieder from Geibel and Heyse's *Spanisches Lieder spiel*, and 22 from Heyse's *Italienisches Liederbuch*, a second part consisting of 24 songs being added in 1896.



Hugo Wolf

Songs about Spring

(words by e.e.cummings)

who knows if the moon's a balloon
spring is like a perhaps hand
in Just-spring
in Spring comes
when faces called flowers float out of the ground

Composer and librettist Dominick Argento is one of America's leading composers and among the most frequently performed 20th century composers of opera. In addition to the operas, several of Argento's song cycles are highly regarded, especially *From the Diary of Virginia Woolf*, which was awarded the Pulitzer Prize for Music in 1975.

Since 1958, Argento has taught at the University of Minnesota, and currently holds the position of Regents' Professor of Music. The composer is married to the soprano Carolyn Bailey, who has introduced many of his compositions.

Tara Overend, Tom Collingwood and Anne Bolt

Vocalise

Vocalise was originally written to fill out a disk of chamber music and songs which Previn recorded with Sylvia McNair and Yo-Yo Ma in 1965. An orchestral version was first heard in 1996, when Previn conducted the Boston Symphony Orchestra, with Barbara Bonney as soloist.

Dominick Argento

b1927

André Previn

b1929

Tara Overend

Tara graduated from Trinity College of Music with a first class degree. She is currently studying singing with Eiddwen Harrhy.

She is a regular recitalist and has performed in such venues as the Royal Naval Chapel, Greenwich and at the Chipping Campden Music Festival in Oxfordshire.

Tara's oratorio repertoire ranges from Praetorius to Rutter and includes such works as Bach's *Cantata 140 (Wachet Auf!)* and *St John Passion*, Mozart's *Requiem* and *C Minor Mass*, Vivaldi's *Gloria*, Handel's *Messiah*, Haydn's *Creation*, Rossini's *Petite Messe Solennelle* and the Requiems of Faure and Brahms.

On stage she has played a number of Gilbert and Sullivan heroines and has performed with the Old D'Oyly Carte Reunion Company, as a Bridesmaid in their 125th Anniversary performance of *Trial by Jury* at the Savoy Hotel. She also appeared in British Youth Opera's production of *The Yeomen of the Guard* and recently played Josephine in a gala performance of *HMS Pinafore* in the presence of the Earl and Countess of Wessex.

Tara's opera credits include Queen of the Night (*The Magic Flute*), Despina, (*Così fan Tutte*), Olympia (*The Tales of Hoffman*), Gretel (*Hansel and Gretel*), Adina (*The Elixir of Love*), Musetta (*La Bohème*) and Cherubino (*The Marriage of Figaro*). Future engagements include Micaela (*Carmen*).

"...a super actress and a lovely voice" (**The Independent**)

"The sweet-voiced Gianetta was Tara Overend" (**Opera**)



Anne Bolt

Anne Bolt was educated at Oxford University, the Guildhall School of Music and Indiana University. Competition successes include first prizes in the Birmingham Accompanist of the Year, the Thames Valley Young Musicians' Platform, and the Indianapolis Matinee Musicale Competition. Solo appearances include the Brighton and Henley Festivals, Fairfield Halls (Croydon), St David's Hall (Cardiff), and as guest artist performing on a round the world P&O cruise. Anne now divides her time between performing, teaching and looking after her three young children.

Tom Collingwood

Tom Collingwood is 20 and lives in Didcot. He was principal cellist of the Berkshire Youth Orchestra before going up to read for a B.Mus. at the Royal Northern College of Music. On completing his degree course this year he hopes to go on to further study. Like Tara, he was a winner in the Thames Valley Young Musicians' Platform.



Zinaida Zubova

Zinaida was born in Minsk, Belarus in 1979. At the age of six she entered a specialist music school in Minsk. She spent four years at the Glinka Music College during which time she gained invaluable experience giving solo and chamber performances as well as performing with orchestra both in the Republic and abroad. Zinaida has participated in a wide variety of international competitions, winning second prize in the second Chopin international Competition in Czechoslovakia (in Marianske Lazne) and a special prize in the Prazske Yaro Competition in Prague in 1999.

In 1999 Zinaida was awarded a full scholarship to join the RNCM and moved to England to start her BMus course, initially studying with Renna Kellerway, former Head of Keyboard Studies and then with Martin Roscoe. Whilst at the RNCM Zinaida has been awarded the Peter Frankl Prize (2000), Marjorie Clementi PRIZE (2001) and won an RNCM scholarship audition (2000). During the time she has also performed in concerts and competitions, most recently in the Ryszard Bakst Memorial Award for the playing of Chopin.

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