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RECITALS

THURSDAY 15TH OCTOBER 2009

AILYN PÉREZ *Soprano*

Iain Burnside *Piano*

A RECITAL OF SONGS AND ARIAS AT ST. JOHN'S, SMITH SQUARE



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PROGRAMME



15 OCTOBER 2009

AILYN PÉREZ *Soprano*

Iain Burnside *Pianist*

ST. JOHN'S, SMITH SQUARE

FRANZ SCHUBERT

Lieder

An die Musik

Gretchen am Spinnrade

Du bist die Ruh

Die junge Nonne

GABRIEL FAURÉ

Poème d'un jour

Rencontre

Toujours

Adieu

FERNANDO J. OBRADORS

Canciones Clásicas Españolas

El Molondrón

La mi sola, Laureola

Al Amor

Con amores, la mi madre

Del cabello más sutil

AMADEO VIVES

Canción del Ruiseñor **Doña Francisquita**

INTERVAL

WOLFGANG AMADEUS MOZART **Le nozze di Figaro**

E Susanna non vien!...Dove sono

GIUSEPPE VERDI **La Traviata**

E strano...Ah, fors'è lui...Sempre libera

GEORGES BIZET **Carmen**

Je dis que rien ne m'épouvante

CHARLES GOUNOD **Faust**

Ah! je ris de me voir (*Jewel Song*)



AILYN PÉREZ *Soprano*

Ailyn Pérez is a graduate of The Academy of Vocal Arts and Indiana University. For AVA she sang the title role in **Lucia di Lammermoor**, *Susanna* in **Le nozze di Figaro**, *Adina* in **L'elisir d'amore**, *Suzel* in **L'amico Fritz**, *Mimi* in **La bohème**, *Anna* in **Le villi** and *Gilda* in **Rigoletto**.

Ms. Pérez has won awards for both her operatic singing and recital performances. She was awarded second place by the Licia Albanese-Puccini Foundation in 2004 and in 2005 was placed second at the Loren L. Zachary Competition. In 2006 she won Second Prize in the Operalia Competition in Valencia, Spain and in 2007 was the winner of the Shoshana Foundation Career.

She made her professional debut at Palm Beach Opera in 2002, where she sang *Zerlina* in **Don Giovanni** and *Soeur Constance* in **Les dialogues des Carmélites**. In 2005 she sang the role of *Anne Trulove* in **The Rake's Progress**, *Juliette* in **Roméo et Juliette** with the Merola Opera Program and the *Countess* in **Le nozze di Figaro** with Wolf Trap Opera in 2006.

In 2007 Ms Pérez made her debut with the Opera Theatre of St. Louis as *Violetta* in **La Traviata** and with Boston Lyric Opera as *Susanna* in **Le nozze di Figaro**. She also sang with Los Angeles Opera as *Amor* in the world premiere of Lee Holdridge's *Concierto para Mendez*, with Opera Carolina as *Gilda* in **Rigoletto** and sang in a 7 city tour of the United States and Mexico with Andrea Bocelli.

In the 2007/08 season, she sang with the Metropolitan Opera in **Le nozze di Figaro** and **Hänsel und Gretel** and other engagements included concerts with Plácido Domingo in Moscow and Qatar, Schubert's *Mass no. 5* with the Netherlands Radio Symphony and *Susanna* in **Le nozze di Figaro** with Michigan Opera Theatre. She also sang the *Four Heroines* in **The Tales of Hoffmann** with Opera Theatre of St. Louis and appeared as the *Countess* in **Le nozze di Figaro** with the Salzburg Festival on tour to Japan.

Her engagements in the 2008/09 season included *Marzelline* in **Fidelio** with the Opera Company of Philadelphia and at the Salzburg Festival singing *Juliette* in **Roméo et Juliette**, *Violetta* in **La Traviata** with Florida Grand Opera, *Adina* in **L'elisir d'amore** with Michigan Opera Theatre, *Leila* in **Les Pêcheurs de Perles** with the Teatro Municipal in Santiago, *Marguerite* in **Faust** with San Diego Opera and Opera Carolina, *Lauretta* in **Gianni Schicchi** at the Opera Company of Philadelphia and *Zerlina* in **Don Giovanni** with Dallas Opera.

In the 2009/10 season she will sing *Violetta* in **La Traviata** at the Deutsche Staatsoper Berlin, *Juliette* in **Roméo et Juliette** for San Diego Opera, and *Marguerite* in **Faust** for Fort Worth Opera. Future roles includes the *Four Heroines* in **The Tales of Hoffmann** for English National Opera.



Iain Burnside *Pianist*

Iain Burnside enjoys a unique reputation as pianist and broadcaster, forged through his commitment to the song repertoire and his collaborations with leading international singers. In recent seasons such artists have included Galina Gorchakova, Lisa Milne, Rebecca Evans, Joan Rodgers, Andrew Kennedy, Christopher Maltman and Bryn Terfel.

His recording work shows Iain's passion for British music. For *Signum* he has recorded Tippett with John Mark Ainsley, Judith Weir with Ailish Tynan, Susan Bickley and Andrew Kennedy, Herbert Hughes with Ailish Tynan, Liszt with Rebecca Evans, Andrew Kennedy and Matthew Rose and two volumes of Beethoven with Ann Murray, John Mark Ainsley and Roderick Williams.

Naxos CDs include the complete songs of Gerald Finzi with John Mark Ainsley and Roderick Williams, together with works by Vaughan Williams and William

Alwyn. More Vaughan Williams will be released on the new *Albion* label as well as *Black Box* recordings featuring Debussy, Schoenberg and an acclaimed disc of Copland with the late Susan Chilcott.

Acclaimed as a programmer, Iain has devised a number of innovative recitals combining music and poetry, presented with huge success in Brussels and Barcelona. His professorial position at London's Guildhall School has been expanded to include a directorial role and he has given Masterclasses throughout Europe and at New York's Juilliard School.

Iain's broadcasting career covers both Radio and TV and he has been honoured with a Sony Radio Award. Following BBC Radio 3's 'Voices', he now presents his own Sunday morning programme 'Iain Burnside'. Television includes The Proms, Cardiff Singer of the World, Leeds International Piano Competition and BBC Young Musician of the Year.



FRANZ SCHUBERT 1797–1828

Schubert effectively established the German lied as a new art form in the 19th century and his songs were to influence later composers including Schumann, Brahms and Richard Strauss, who all acknowledged him as the pioneering master of the lieder genre.

He wrote over 600 Lieder, setting to music a huge variety of texts written not only by the acclaimed poets of the time, but also by the most mundane amateurs, with all of the songs leaning toward the Romantic ideal of poetic expression.

The range and quality of Schubert's writing and his gift for melody enabled him to create melodies that accentuated the sentiment of the poems. The songs then embraced many moods and ranged from simple settings to highly dramatic and emotionally intense works, which were often very difficult to sing and to play.

He was the first classical composer to emphasise the importance of the piano accompaniment and to place it on a par with the voice. He achieved this by passing from minor to major keys and using harmony to represent emotional change, and he also used the accompaniment to illustrate and illuminate poetic images such as spinning wheels or church bells.

Ironically, Schubert's success was limited during his lifetime and while certain of his songs quickly became well known and were published soon after he wrote them, most of his songs were virtually unknown until after his premature death at the age of thirty one.



Autograph manuscript of
'An die Musik'

FRANZ SCHUBERT 1797–1828

An die Musik

To Music

Op 88 · No. 4 · Composed 1817
Text: Franz von Schober 1798–1882

Schubert was moved to his innermost being by this brief, simple and deeply moving song, a hymn and thank you to the art of music. For him, it was tantamount to being a prayer.

The poet obviously has a profound belief in the power of music and his poem confirms that power. Music is thanked for what it has done for him and the music written by Schubert, with its harmonic simplicity, sweeping melody and strong bass line supporting the vocal line, enables us to believe that the power of Music is eternal.

*Du holde Kunst, in wieviel grauen Stunden
wo mich des Lebens wilder Kreis umstrickt,
hast du mein Herz zu warmer Lieb entzunden,
hast mich in eine beßre Welt entrückt!*

*Oft hat ein Seufzer, deiner Harf'
entflossen, ein süßer,
heiliger Akkord von dir.
Den Himmel beßrer Zeiten mir erschlossen
Du holde Kunst, ich danke dir dafür!*

*O wondrous art, how oft in grey hours
when I am ensnared by life's wild race,
have you lit my heart up with warm love
and transported me to a better world!*

*So oft your harp sighs with passion,
a sweet blessed chord,
so holy and full of bliss.
Thou show'dst me heaven's light uplifted
O wondrous art I thank you so for this!*