

GOLDA SCHULTZ AND GARY MATTHEWMAN

SOPRANO AND PIANO

Monday 8 July 5.30pm – 6.30pm

Buxton Opera House

South African soprano **Golda Schultz** is as at home on the opera stage as she is as soloist with the world's foremost orchestras and in song recitals. Trained in Cape Town, New York and Munich, she found early operatic success in Salzburg, Glyndebourne and Munich. Concerts with Finnish Radio Symphony, Cleveland Orchestra and Gewandhausorchester Leipzig led to today's international career.

Gary Matthewman, one of the UK's leading song pianists, has performed worldwide in venues including Carnegie Hall NY, Musikverein Vienna, Philharmonie Paris, Bolshoi Moscow, and Wigmore Hall, as recital partner to leading vocal artists, including Dame Kiri Te Kanawa, Sumi Jo, Ailyn Pérez, Joyce DiDonato, Mark Padmore, John Mark Ainsley, Sir Thomas Allen, Roderick Williams and Matthew Rose. Gary has gained critical recognition as an emerging conducting talent with a focus on vocal repertoire.

- **Als Luise die Briefe ... (When Luise burned the letter from her unfaithful lover), K520**
- **Das Lied der Trennung (Song of separation), K519**
- **An Chloë (To Chloe), K524**

Wolfgang Amadeus Mozart (1756-1791)

Mozart's songs pre-date the flowering of German lyric poetry and the subsequent rise in the stature of song-writing which owes so much to Schubert's example. While they may not rate particularly highly in importance compared to the rest of his output, they include many delightful examples of his music at its most characteristic. Short and very much to the point, 'Als Luise die Briefe' tempers its anger with a final hint that this may not be the end of the matter. The words of 'Das Lied der Trennung' express a lover's fear that his girl has abandoned him. Today's performance includes five verses (Nos 1, 3, 5, 6 and 7). 'An Chloë' one of Mozart's most popular songs, is a setting of a charming love-lyric.

- **Suleika I, D720**
- **Gretchen am Spinnrade (Gretchen at the spinning wheel), D118**
- **Romanze 'Der Vollmond strahlt auf Bergeshöh'n' (The full moon shines on the mountain-tops), from 'Rosamunde', D797**
- **Suleika II D717**

Franz Schubert (1797-1828)

'Suleika' was the Persian persona adopted by poet Marianne von Willemer, with whom Goethe formed a brief but intense relationship towards the end of his life. It culminated in three days spent together in Heidelberg in 1815, after which they never saw each other again, though they kept up a correspondence until Goethe's death. In 'Suleika I', the singer imagines the east wind bringing greetings from her lover, while in 'Suleika II', she asks the west wind to take hers back. Composed in October 1814, 'Gretchen am Spinnrade' sets a lyric from Goethe's great verse-drama Faust. In depicting Gretchen, distracted by both her love for Faust and her fear that he may abandon her, Schubert composed his first really great song. 'Der Vollmond strahlt ...' is part of the music Schubert wrote for the play Rosamunde, Princess of Cyprus by Wilhelmina von Chézy (1783-1856). Rosamunde, who was brought up by Axa, a sailor's widow, is trying to regain her throne. Here, Axa sings to the moon, yearning for her dead husband.

- **Liebst du um Schönheit (If you Love for beauty's Sake), Op.12 No. 4**
- **Warum willst du and're fragen (Why do you ask other people) Op.12 No.11**
- **Am Strande (On the shore)**

Clara Schumann (1819-1896)

Making her public solo debut at the age of eleven, Clara Wieck went on to become one of the most prominent pianists of her day, in solo, chamber and concerto repertoire. She toured widely, particularly



after her husband Robert Schumann's death, including several visits to London. 'Liebst du um Schönheit' and 'Warum willst du and're fragen' are the second and third of three songs to poems by Friedrich Rückert which she composed in 1841. 'Liebst du um Schönheit' was later also set to music by Mahler. 'Am Strande', from 1840, sets a German translation of a poem by Robert Burns, beginning 'Musing on the roaring ocean, Which divides my love and me...'

Four Songs, Op. 27

Ruhe, meine Seele! (Rest, my soul)

Cäcilie (Cecilia)

Heimliche Aufforderung (Secret invitation)

Morgen! (Tomorrow!)

Richard Strauss (1864-1949)

Strauss wrote songs throughout the whole of his career, from childhood to the last year of his life. In particular, his affinity with the soprano voice prompted some of the best-loved songs in the repertoire (as well as some outstanding operatic roles). Many of them were written for his wife, Pauline de Ahna, who frequently gave song recitals, with him playing the piano, in the years around the turn of the twentieth century.

He wrote the four songs of Op. 27 in 1894, as his wedding-present to Pauline. In 'Ruhe, meine Seele' the singer seeks rest over a sombre, impassioned piano part that finally lightens. 'Cäcilie' (Cecilia) was composed the day before the wedding. Its ebullience was well captured by Strauss's biographer, Michael Kennedy, when he described it as 'the most impassioned and joyous love-song Strauss wrote, rhapsodic and ecstatic'. 'Heimliche Aufforderung' begins in a buoyant, playful mood, surrounded by party-goers, becoming more inwardly intense once the scene has shifted to the garden, and reaching an ecstatic climax. 'Morgen!', a peaceful, rapt meditation on love, is perhaps the best-loved of all Strauss's songs. The opening is particularly unforgettable with an extended piano introduction, and the voice floating in mid-phrase, before it has ended. The effect is simply magical.