

P R E S S P A C K

K A T H R Y N W H I T N E Y

“An extraordinary voice, an enchanting performer”

“A new Canadian artist of exceptional calibre”

“Very touching” – Sir John Eliot Gardiner

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PRESS QUOTES

On Kathryn Whitney's solo performances:

“Very touching” – *Sir John Eliot Gardiner*

“Meaty ... prophetic” – *The Oxford Times*

“Kathryn Whitney was born with an incredible gift” – *The Victoria Times-Colonist*

“An impressively wide dynamic range” – *The Oxford Times*

Kathryn Whitney’s “audience received her enthusiastically, acknowledging her exceptional vocal talent” – *The Sooke News Mirror*

“Kathryn Whitney entertained us all with her delightful stories and solos” – *High Notes*

Kathryn Whitney “held the room entranced, not only by the quality of her singing, but also by her personality and presentation. We shall follow her career with the greatest interest”
– *Canon Michael Bourdeaux, President, The Iffley Music Society, England*

“An impressive vocal range... outstanding.” – *The Sooke News Mirror*

“A confidently delivered evening devoted to English song” – *The Oxford Times*

“Accomplished... A classical *tour-de-force*” – *The Nanaimo Daily News*

“Atmospheric” – *The Oxford Times*

In her performance as Dido, Kathryn Whitney gave “a mature, deeply tragic account” - *The Oxford Times*

PROMOTIONAL SUMMARY

KATHRYN WHITNEY

in concert with pianist Charlotte Hale

“Beautiful”, “touching”, “charming”, “prophetic” – these are just some of the words used in the press to describe the rich voice and wonderfully engaging stage presence of award-winning Canadian singer Kathryn Whitney.

Raised in Victoria, and trained in Toronto, New York, and London, England, Kathryn recently finished a 3-year term as Artist in Residence at the University of Oxford and is now much in demand in Canada and the UK.

Marrying passionate, delicate, spell-binding singing with a friendly and humorous stage presence, Kathryn is a concert artist of the highest calibre, and promises an unforgettable evening of the very best poetry, pathos, humour, and song.

Don't miss this brilliant Canadian artist on tour with her favourite recital partner, the delightful BC pianist, Charlotte Hale.

PRESS RELEASE

KATHRYN WHITNEY

“An extraordinary voice, an enchanting performer – a new artist of exceptional calibre”



“Beautiful”, “touching”, “charming”, “prophetic” – these are just some of the words currently being used in the press to describe the exquisite voice, expert musicianship and wonderfully engaging stage presence of award-winning Canadian singer Kathryn Whitney.

Born in Alberta and raised on Vancouver Island, Kathryn began her studies at the Victoria Conservatory of Music, going on to complete a BA in music and German at the University of Toronto, a doctorate in music from the University of Oxford and a Postgraduate Diploma in Performance from the Guildhall School of Music and Drama in London, England.

While an undergraduate in Toronto, Kathryn regularly travelled to New York for lessons with the renowned singing teacher Cornelius Reid. It was usual to take four or five lessons a week in Cornelius Reid’s West End Avenue living-room studio and it was *de rigueur* to spend long afternoons sitting in on other students’ lessons – an important education for any aspiring singer. Upon moving to Oxford, Kathryn studied for two years under the famous English soprano Emma Kirkby, travelling to London for private lessons over cups of herbal tea in Emma Kirkby’s Notting Hill flat. Emma Kirkby imparted to Kathryn the importance of striving to achieve the utmost technical precision and never straying from the singer’s ultimate purpose: to convey in the most honest and direct possible terms the meaning of the text. These standards were put to the test in 1998, when Kathryn performed as a soloist alongside Emma Kirkby in Pergolesi’s beautiful *Stabat Mater*, an evening that has been described as “transcendent” and “mesmerizing”.

Upon finishing her doctorate at Oxford in 1999, Kathryn went on to study singing full time at London’s prestigious Guildhall School of Music, where she gained her place on Emma Kirkby’s recommendation, and where she was supported by generous scholarships from the Worshipful Company of Drapers of London. At Guildhall, Kathryn began work with her principal teacher, Susan McCulloch, also a professor at the Royal Opera House Covent Garden and one of the most sought-after teachers in London. Kathryn has also appeared in masterclasses with a number of musical luminaries, including Sir John Eliot Gardiner, Rudolf Jansen, Elly Ameling, Stuart Hamilton, Timothy Vernon, Laura Sarti, Robin Bowman and Lillian Watson.

Kathryn is the recipient of numerous scholarships and awards in addition to the Drapers’ Performing Arts Award, including a Pollock Performance Scholarship, a Halstead Scholarship and two separate Graduate Scholarships, all from the University of Oxford, plus scholarships and grants in Canada from the Mountainview Festival of Song in Alberta and the Canada Council for the Arts.

Upon graduating from the Guildhall School of Music in 2001, Kathryn’s exceptional musical talent and winning personality were immediately recognised, and she was honoured with the Wolfson Creative Arts Fellowship at the University of Oxford, a position that made her an Artist in Residence in the famous ancient university town where she had finished her degree two years earlier. The Wolfson Creative Arts Fellowship exists to support

promising artists, and offers its incumbent room and board in Oxford, plus a stipend to cover expenses, for a period of three years. As Wolfson Creative Arts Fellow, Kathryn performed three solo song recitals in Oxford each year, gave a number of lecture-recitals on the song repertoire and developed a special Sunday afternoon concert series in Wolfson College. Proceeds from all of these events went to the AIDS charity AMREF, raising funds for their Doctors for Africa program.

Since becoming Wolfson Creative Arts Fellow in 2002, Kathryn's career has gone from strength to strength. She has completed three international recital tours, recorded her first solo recital disk, established collaborative relationships with prominent Canadian and British composers, and premiered 16 new works, many of them written especially for her voice. She has been heard on CBC radio on a number of occasions, including a special extended interview with Sheryl MacKay on the program North-by-Northwest in 2004. She has also performed with numerous orchestras and opera companies in the UK and Canada, and she has expanded her current repertoire to include a number of principal lyric mezzo roles and well over 300 solo songs.

2005 was a banner year for Kathryn. She sang concerts for 12 professional recital series in the UK and Canada, including return appearances in Oxford, London, Vancouver, Nanaimo and Victoria, and she performed her London debut recital – an important watershed for any emerging singer – at the prestigious and historic St John's Smith Square in Westminster in March. She also premiered new song cycles written for her by Canadian composer Lorna Paterson (Sylvia Plath Songs) and British composer Susan Wollenberg ('The Survivor' to texts by Primo Levi).

Additionally, Kathryn made her Canadian provincial arts showcase debut in 2005, appearing in the Stars for Saskatchewan series at the OSAC Saskatchewan Showcase for the Arts, where she was supported by a generous grant from the Canada Council for the Arts. (In April 2007, Kathryn performs an OSAC sponsored solo recital tour in Saskatchewan, to include concerts for the Melfort Arts Council, the prestigious Regina Musical Club, and at the Moose Jaw Cultural Centre, plus a concert for the Bonnyville and District Arts Council in Alberta.)

Kathryn's exceptional talent and her commitment to metropolitan and rural recital touring and to the song repertoire was recognised in 2005 by a high-profile joint commission from the Arts Council of England, the Ralph Vaughan Williams Trust and the British PRS Foundation, who engaged the famous British composer John McCabe, CBE, to create a new extended solo vocal chamber piece for her voice. Kathryn performed the world premiere of the new work, 'Heloise to Abelard', with pianist Michael Brownlee Walker in Oxford within a month of its completion. The Canadian premiere followed in Nanaimo with pianist Charlotte Hale in November 2005. 'Heloise to Abelard', which is dedicated to Kathryn, is now available internationally through the leading London music publisher, Novello & Co.

Under the patronage of the Wolfson Creative Arts Fellowship, Kathryn's talent and her career have blossomed, and she has quickly established herself as a professional singer of the highest standard with a beautiful, exciting voice and a wonderful stage presence. A relaxed and humorous performer with a special gift for charming and amusing audiences as well as entertaining them with beautiful and interesting programs, she is a natural interpreter, in particular of the song repertoire, a trait that has her much in demand as a solo concert artist at an unusually early stage in her career.

Kathryn Whitney's international profile is ever-expanding, with plans underway for concert tours in Britain and continental Europe over the next two years. She moved back to Canada permanently in 2004, making her home in Victoria, British Columbia. Kathryn is touring in Canada with BC pianist Charlotte Hale and welcomes enquiries from all presenters and press agents. Don't miss this opportunity to hear one of Canada's most exciting new musicians, whose magical performances will be remembered for many years to come.

For further information, please see: www.kathrynwhitney.net

FACT SHEET

KATHRYN WHITNEY

- Born in Alberta, raised on Vancouver Island. Trained in Canada and abroad. Now permanent resident of BC with home in Victoria. Canadian citizen; British national.
- Began music lessons at Victoria Conservatory of Music (singing and piano). Singing teacher: Carla Levinson.
- Received further training in Toronto, New York, Oxford and London, England.
- Formal education: Arts & Science BA in Music and German Language, University of Toronto; Master's and Doctorate in Music from University of Oxford in England; Postgraduate Diploma in Vocal Performance from Guildhall School of Music and Drama in London, England.
- While studying in Toronto, travelled to New York during the vacations for private lessons with vocal pedagogue and author, Cornelius Reid. While studying in Oxford, took two years of private lessons in London with famous English soprano Emma Kirkby.
- Principal singing teacher: Susan McCulloch (London), Professor of singing at Guildhall School of Music and at the Royal Opera House Covent Garden. Also studies privately with well-known English mezzo-soprano Catherine Wynn-Rogers.
- Has taken lessons and coachings in Canada with Carol Forte, Selena James, Robert Holliston, Joan Patenaude-Yarnell and Peter Barcza.
- Completed Oxford doctorate in 1999; completed Guildhall Postgraduate Diploma in Vocal Performance in 2001.
- Subject of doctoral dissertation: music aesthetics. Topic: the use of indeterminacy, or chance procedures, in the music of post-war composers Pierre Boulez and John Cage.
- Sang in international masterclasses in Canada and the UK with Sir John Eliot Gardiner, Emma Kirkby, Stuart Hamilton, Timothy Vernon, Rudolf Jansen, Elly Ameling, Laura Sarti, Nancy Argenta, Robin Bowman, Susan McCulloch, Richard Jackson, Theresa Cahill, Margaret Field, Henry Herford, Lillian Watson, among others.
- Attended numerous residential singing courses, including Abingdon Summer School for Solo Singers (Oxfordshire, England), Jackdaws Musical Trust (Somerset, England), Mountain View International Festival of Song and Chamber Music (Calgary, Alberta), Victoria Conservatory of Music Summer Vocal Academy (Victoria, BC), Oxford Vocalists English Song Weekend (Oxford, England) and Opera Nuova (Edmonton, Alberta).
- Scholarships for study at University of Oxford (all from University of Oxford): Halstead Scholarship, Lady Margaret Hall Graduate Scholarship, Somerville College Graduate Scholarship. Also received Overseas Research Scholarship from the Association of British Universities.
- Awards and Scholarships for singing study at Guildhall School of Music: Postgraduate Arts Award from the Worshipful Company of Drapers' of London, Margaret Pollock Scholarship from Somerville College, Oxford.
- Elected Wolfson Creative Arts Fellow, or 'Artist in Residence', at the University of Oxford, 2002-2005. Position offers room and board in Oxford, plus stipend to cover all singing-related expenses, for three years. Information: www.wolfson.ox.ac.uk/creativearts.
- Released first recital disk, 'An Autumn Evening of English Song', with Canadian pianist Peter Smith in 2004.

- First concert tour in Canada: 'The Island Tour 2004', a self-produced 7-city English song recital tour of Vancouver Island and the Gulf Islands. (Information: www.kathrynwhitney.net/tour.) Separate recital also in Vancouver. Partnered by local pianists Peter Smith, Lynn Robinson, Charlotte Hale and Ronald Morgan.
- Second British Columbia Tour in 2005: return dates – all of them invited by established music series – in Victoria, Nanaimo, Campbell River and Vancouver, partnered by pianists Charlotte Hale and Ronald Morgan.
- Sang English song recital tour in Southern England in 2004, sponsored by the Vale of White Horse Touring Council, partnered by London pianist Michael Brownlee-Walker.
- Sang début recital in London, England at the prestigious and historic St John's Smith Square in Westminster in March 2005 partnered by Wigmore Young Artist, pianist Lindy Tennant-Brown.
- First Canadian provincial showcase appearance: Organisation of Saskatchewan Arts Councils (OSAC) Stars for Saskatchewan Showcase in October 2005.
- Appearance at 2005 OSAC showcase supported by a grant from the Canada Council for the Arts and by Pemberton Holmes Realtors, BC.
- OSAC tour of Saskatchewan in April 2007, with concerts for Regina Musical Club, Melfort Arts Council, Moose Jaw Cultural Centre (pianist Charlotte Hale). Also singing at Lyle Victor Albert Centre in Bonnyville, Alberta.
- Selected to showcase on the Mainstage at Pacific Contact 2007, the professional booking conference of the British Columbia Touring Council for the Performing Arts, in Vancouver in April 2007.
- Has sung 16 world and national premières in Canada and Britain, many of pieces written expressly for her voice.
- While studying at Oxford and at the Guildhall School of Music, held part-time college lectureships at University of Oxford, Cambridge University and at the Royal Academy of Music in London (taught music history and aesthetics).
- Maintains private singing studios in Canada and in the UK.
- Visiting Artist at Royal Welsh College of Music and Drama, Cardiff (the National Conservatoire of Wales), Spring 2007. Gave series of masterclasses on English song to undergraduate and postgraduate singers.
- Received honour of high-profile commission from Arts Council of England, Ralph Vaughan Williams Trust, British PRS Foundation for New Music and Wolfson College, Oxford in 2005. New work titled 'Heloise to Abelard', a 20-minute scena for mezzo-soprano and piano by British composer John McCabe, CBE, completed in May, 2005, published in June 2005 by Novello & Co international music publishers.
- Canadian composer Lorna Paterson received commission from audience member (unknown to her or Kathryn Whitney) to compose new work for Kathryn in 2004. Song cycle 'Three Sylvia Plath Songs' completed 2005.
- Other works recently written for Kathryn include: two song cycles by British composer Susan Wollenberg: 'The Survivor', 2004 (5 songs to texts on Holocaust survival by Primo Levi) and 'Alles auf der Welt ist Wandel' [Everything in the world is change], 2005 (6 texts to poems by various German poets); extended piece for mezzo and piano by British composer John Caldwell titled 'En una noche oscura' (2007) and a new song cycle 'Untitled' by Oxford composer David Maw.
- Roles include Dido, The Sorceress (Dido & Aeneas), Cherubino (Nozze di Figaro), Second Lady (Die Zauberflöte), Dinah (Trouble in Tahiti), Storgè (Jephtha); current repertoire of well over 300 solo songs.
- Special love of recital touring; also performs schools shows promoting classical music, singing and song writing.
- Regularly performs benefit concerts, with special interest in the Doctors in Africa program of AMREF, an African AIDS Charity

PRESS RELEASE

KATHRYN WHITNEY & CHARLOTTE HALE



Kathryn Whitney (left) & Charlotte Hale

Singer Kathryn Whitney & pianist Charlotte Hale were brought together through their great love of the concert repertoire for voice and piano, their strong desire to communicate their love of this music to others, their commitment to both metropolitan and rural touring, and their shared – and irrepressible – sense of musical fun.

Kathryn & Charlotte have an established musical partnership of the highest standard, and they offer audiences an impressive mix of expert musicianship, tight ensemble playing, sensitive interpretation, compelling stage presence, and sheer beauty of sound.

Kathryn and Charlotte met in Victoria, British Columbia, where they are both very active in the Island music scene. Having heard each other perform, and after performing together a number of times locally, they formed a piano-vocal partnership that has resulted in numerous joint concerts, two West Coast recital tours

and many important world and national premières of new works.

Kathryn and Charlotte made their Canadian provincial showcase debut on the Mainstage at the Organisation of Saskatchewan Arts Council (OSAC) Saskatchewan Showcase of the Arts in 2005. Their showcase resulted in a concert tour in Saskatchewan and Alberta in April 2007, including a special concert for the prestigious Regina Musical Club.

With the command of several languages, and with 10 advanced music degrees and diplomas between them from such important institutions as the Victoria Conservatory of Music, the University of Toronto, Oxford University in England and the Mozarteum in Austria, Kathryn and Charlotte are a solid professional team with over a decade of combined professional performing experience.

As lively and entertaining as they are committed and professional, Kathryn and Charlotte are also really good fun, offering friendly and interesting spoken introductions to the songs on their programs, and always looking forward to a good chat with their audience after every concert.

An evening of music with Kathryn Whitney & Charlotte Hale promises to charm and delight audiences of all ages. An absolute must for music lovers!

For further information, please see: www.kathrynwhitney.net

SHOW SYNOPSIS

KATHRYN WHITNEY

Kathryn Whitney's concerts present music for voice and piano, performed acoustically, and are suitable for venues of up to 1000 people. She and her pianist Charlotte Hale dress formally (but are still very friendly!) and perform from a stage or general performance area in front of the audience.

Kathryn performs a standard evening concert in two 45-minute halves, with an intermission in between of approximately 20 minutes. (The second half normally includes 30-35 minutes of programmed music with extra time for encores, if called.) She always organises her program by grouping the songs into 'sets', usually by composer. There will be three or four 'sets' per half, and the performers typically leave the stage, if possible in the venue, for a short break (no more than a minute) between each set of songs.

Kathryn Whitney's concerts are always carefully paced for content and style. Typically, she will open and close each half with an exciting (fast, humorous or passionate) group of songs, contrasting this with something more reflective or simpler in between. This provides variety and interest for the audience, and also ensures that each set of songs is heard for its own special qualities, rather than getting lost in a blend of music that is the same for too long a time.

Kathryn's programs usually feature at least one group of songs by a Canadian composer, and if possible she tries to perform music by a living composer associated with the area she is touring. On each of her past BC tours, for example, she performed a short set of interesting and accessible songs by BC composer Lorna Paterson. For her 2007 OSAC tour on the prairies, she will be performing songs by Saskatchewan composer Elizabeth Raum.

An established feature of Kathryn's concerts is a rousing and humorous final set to finish off the night. Typically, she closes her concerts with British parlour music (e.g. Flanders & Swann or Sterndale Bennett), or funny set pieces with especially humorous words (e.g. Korngold's Shakespeare Songs, including 'My Mistress' Eyes', Sonnet 130, which can be heard at www.kathrynwhitney.net/audio). Kathryn will also always have up to three extra pieces prepared for encores, and both Kathryn and Charlotte love coming back in to perform more for their audiences if asked back at the end of the night.

Finally, as part of her commitment to expanding audiences and promoting classical music both in Canada and abroad, Kathryn Whitney always takes great care to talk directly to the audience, saying hello at the beginning of the night, thanking the audience for coming, and offering a bit of information about each group of songs throughout the night. She may say a bit about the poetry to be sung, or about the composer and how the song came to be written. Many of the songs Kathryn performs have fascinating histories or tell especially interesting stories; others will be the result of an amusing situation or coincidence. Kathryn's short (1-2 minute) introductions ensure that the audience is aware of all of these levels of interest and meaning, increasing their understanding and making them feel respected and included. This makes her concerts completely accessible, while also bringing her audiences right to the heart of some of the world's most beautiful and interesting words and music, and to the wonderful power of song.

THE BEAUTY *of the* SONG RECITAL

a short introduction to this special type of chamber music



Schubert accompanying the singer Vogel

A concert of music for voice and piano is one of the most engaging and intimate musical occasions a person can attend. The pianist and singer work closely together to deliver to you delicate pieces of music of the greatest beauty, that in their humour, poignancy, tragedy or pathos touch the soul more directly than any other art form.

The song recital has its origins in German, French and English drawing rooms and parlours in the 19th century, where people would gather round to hear favourite, well-known poetry interpreted by their composer friends at the piano.

Even in the relatively recent past in Canada, it was common to have someone who could play the piano and sing in almost every family, and people regularly gathered together after dinner or on a special Friday or Saturday night to hear beautiful or amusing music played live by their friends around the piano at home. Today, professional singers and pianists continue this tradition in a chamber music concert setting, drawing their audience close to them and taking them on a special, intimate musical and poetic journey unlike any other.

Kathryn Whitney loves giving song recitals and takes special pleasure in touring to different places to sing for local people. She works hard in rehearsal with her pianist, Charlotte Hale, poring over the text and its accompaniment, trying many different interpretations until they get to the very essence of the song. Kathryn and Charlotte imagine the composer sitting in a study, poem in hand, mulling over the message or story in the text, and they try to reconstruct the second when the poem spoke directly to the composer's heart, causing a flood of beautiful music in the imagination – the magical moment that is hidden in every song.

Whether they are performing music by Schubert, Mahler, Britten, Vaughan Williams, R. Murray Shafer or the parlour music of Flanders & Swann, Kathryn and Charlotte offer audiences the very best in art song performance and interpretation. Their concerts mix tight ensemble playing, expert musicianship and technical virtuosity with a seemingly limitless spectrum of musical nuance and incredible beauty of sound. In her friendly spoken introductions to the songs in concert, and in her heartfelt musical delivery, Kathryn Whitney keeps the audience as close as possible to the text, and to the special history behind every song. In this way, her performances remind us of the profundity and complexity—as well as the humour and the lightness—experienced in every life across the centuries, a universality that is nowhere better expressed than in music, and in particular in song.

Described in the press as “sensitive”, “compelling”, “impressive” and “prophetic”, a song recital by Kathryn Whitney is the perfect addition to any chamber music or concert series. Don't miss this opportunity to spend an evening with some of the world's greatest poetry, set to music by some of the world's greatest composers, interpreted in a special performance in your community by one of Canada's brightest new stars.

REVIEWS

KATHRYN WHITNEY

The Oxford Times – Music Reviews

Friday, 21 January, 2005

IFFLEY MUSIC SOCIETY: Kathryn Whitney

By Giles Woodforde, *Oxford Times* Arts Reporter

Sir John Eliot Gardiner expects the highest standards. But mezzo Kathryn Whitney has come away from John Eliot's recent Oxford masterclass all the stronger, if her recital for the Iffley Music Society is anything to go by. This was a confidently delivered evening, devoted to English song.

The repertoire sometimes followed a well-trodden path, sometimes featured the entirely unknown. As Ms Whitney pointed out: "We all know the first verse of *Greensleeves*, but how many people know the other 11?" We heard a selection of six verses, as set by Vaughan Williams in his opera *Sir John in Love*. Here, and throughout, there was evidence of excellent bonding with accompanist Philip Bullock. Meanwhile, Charles Villiers Stanford was represented by *La Belle Dame sans Merci*. A setting of words by Keats, the story concerns a knight who meets a powerful woman. This suited Kathryn Whitney well, for her voice is not of a small and retiring disposition. Indeed, early on, she seemed to have some difficulty in steadying her volume down in quieter passages. But by the time she reached George Butterworth's *Is my Team Ploughing?*, Ms Whitney was producing an impressively wide dynamic range. *Team Ploughing* is one of Six Songs from *A Shropshire Lad*, which here received a meaty interpretation. There was a prophetic feeling too, almost as if Butterworth knew that he would soon die in the Battle of the Somme – this was particularly true in *Loveliest of Trees*.

In well-judged total contrast, the evening ended with *Seven What-Nots* by T. C. Sterndale Bennett, grandson of Sir William. "I found them hiding behind some other music in a library," Kathryn Whitney told us. Masterpieces of compact humour, these miniatures should be in every singer's encore repertoire. Take *A Fly and a Flea in a Flue*, for instance. What happened to them? "They flew through a flaw in the flue".

Review of an English Song Recital for **The Iffley Music Society**, which took place in the church hall in Iffley, Oxfordshire, England

15 January, 2005

REVIEWS (cont'd)

KATHRYN WHITNEY

Opening night review:

The Island Tour 2004

3 September, 2004

English Song recital
tour of Canada's
West Coast featuring
new work by
Canadian composer
Lorna Paterson.

For information
about the tour, which
took in both large
cities and small
communities,
please see:
www.kathrynwhitney.net/tour

Sooke News Mirror

Wednesday, 8 September 2004

Whitney impresses with English

by John Arnett, *Mirror* Contributor

Music lovers who attend mezzo-soprano Kathryn Whitney's Vancouver Island tour this month are being treated to a rarity in the music world - the English song recital. Whitney likes to characterize her recitals as intimate occasions like inviting people around for dinner - a variation on the kind of musical soirée so popular in Sooke over the years. Well, she served a delicious repast to the music lovers who attended her recital entitled "An Autumn Evening of English Song" in Knox Presbyterian Church last Friday evening. The *à la carte* menu contained a delightful array of mouth-watering morsels guaranteed to whet the appetite of her audience which received her enthusiastically, acknowledging her exceptional vocal talent.

Whitney has undertaken an ambitious seven-concert tour of various Vancouver Island locations during September, returning to Victoria Oct. 1. Sooke was her first outing. Perhaps her timing could have been better because many people were out of town on the last holiday weekend of the summer and with the popular Fling on the Flats (at which she performed incidentally) Sunday the regular contingent of Sooke classical concert goers did not turn out in their usual force, possibly opting for the Sunday concert. Those who did attend were treated to a delightful evening of mainly short but sweet songs, some familiar (no English song recital would be complete without *Greensleeves* or *The Ashgrove*) and all a treat to listen to on a lazy, late summer evening.

The program opened with Ralph Vaughan Williams' delightful *Three Songs from Shakespeare*, very short pieces that set the mood for the evening. Benjamin Britten's tuneful English folk song arrangements were followed by the longest piece of the evening, *La Belle Dame Sans Merci* by Charles Villiers Stanford, which Whitney described as a six-minute mini-opera and gave her an opportunity to demonstrate the impressive vocal range that has bought her so much acclaim in British musical circles. A special treat was a new set of songs by Brentwood composer Lorna Paterson composed fittingly enough to texts by Dylan Thomas. Paterson was present at the concert and received the acknowledgement of the audience at the conclusion of the songs.

Intermission was followed by the sometimes hearty *Six songs from A Shropshire Lad* and the evening concluded with what can only be described as seven whimsical pieces under the title of "*Seven What-Nots*" composed by T.C. Sterndale Bennett. Whitney's performance was enhanced by the outstanding playing of accompanist Peter Smith. In fact, lovers of piano music among last Friday's audience would probably agree that they got two outstanding performers for the price of one because of Smith's keyboard talent. A distinguished musician in his own right, Smith's accompaniment came into its own as the icing on the cake during the final seven "*What-Nots*". More information on Whitney's Island tour is available on her website at www.kathrynwhitney.net/tour.

TECHNICAL RIDER

KATHRYN WHITNEY

The requirements for our concert are negotiable and we are very happy to speak to individual presenters about their preferences and facilities. Kathryn Whitney has considerable experience performing in everything from world-class recital halls to village halls and school gymnasiums, and she and pianist Charlotte Hale would be delighted to perform for interested audiences in almost any setting. Having said that, they do still have standard requirements that ensure they are able to perform at their best. By way of a guideline, the typical minimum technical requirements are as follows:

Venue requirements

- A good quality acoustic piano that has been recently tuned, with no faulty keys and working pedals. Grand pianos preferred. (If you have a smaller piano, or an upright piano, in your venue, please be in touch. We are interested to speak to you about the instrument, and we may be able to hire in a larger piano for our performance, if necessary.)
- Sufficient lighting (general overhead stage lighting or 2-3 standard lamps floor). Spot lighting is discouraged, but can work, providing there are no shadows on the piano keys. Please see lighting plots overleaf.
- A private dressing room for the performers with: (1) access to washroom facilities; (2) clean cups and fresh drinking water; and (3) if the dressing room does not have functional central heating, we will require a functional free-standing electric heater (or similar) if the outside temperature is below 16 degrees C. Thank you.
- One hour rehearsal time in the hall on the day of the performance (PLEASE NOTE: this is one hour *in addition to* any time we are required to be present for technical checks by the venue staff). We must be able to begin our rehearsal time no later than 2 hours before the start of the performance. Thank you.

Get-in time

- 5.00 for a 7.30 performance (rehearsal 5.30-6.30)
- 5.30 for an 8.00 performance (rehearsal 6.00-7.00)

Strike time

- 30 minutes

Concert details

- Full evening recital:

| | |
|---------------|--|
| first half: | c. 45 minutes |
| intermission: | c. 20 minutes (at the discretion of the presenters) |
| second half: | c. 45 minutes (35-40 minutes programmed songs, plus encores if called) |
- We also offer a one-hour concert (matinee or post/pre-dinner concert) at the same price structure.

Hospitality

We would be very grateful if presenters could organise the following no later than one month in advance of our concert:

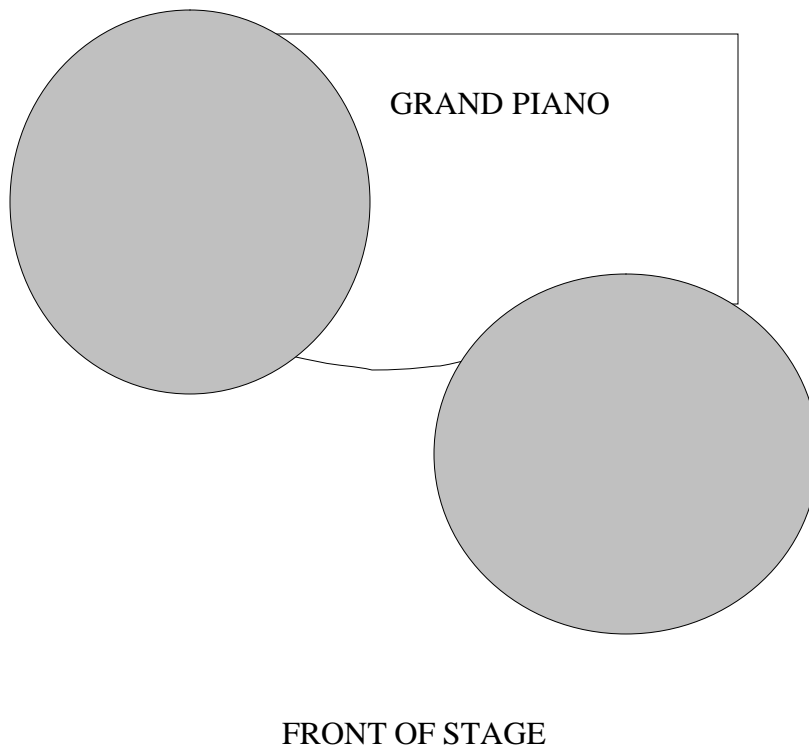
- local commercial non-smoking accommodation for two people (one room with two double beds or two separate rooms) in a reasonably priced local B&B or motel/hotel. Performers will pay cost of accommodation, but we would be happy if you could book somewhere that you know to be safe, clean and if possible quiet.

Thank you very much.

STAGE PLOT

KATHRYN WHITNEY

PLEASE NOTE: General stage lighting is usually sufficient, providing it lights up: (1) the full piano keyboard without shadows; (2) the pianist's music, which will be facing her on the piano, and (3) the singer's face. Standard (floor) lamps or overhead lights are fine, with spot lighting also a possibility, providing it does not create shadows between the keys,



Circles denote MINIMUM lighting requirements.

Thank you.

CONTACT INFORMATION

Representation (press and presenter enquiries):

PACIFIC MUSIC MARKETING
Thomas Walker
3117 Delta Avenue
Victoria BC V8Z 1A6
Toll Free: 866-263-2388
tom@thomaswalkerproductions.com
www.pacificmusic.ca

ONLINE:

For further information, and to hear sound clips from
Kathryn Whitney's live performances, please see:

www.kathrynwhitney.net

Thank you for your time in looking through these materials.
We look forward to hearing from you, and wish you success at Pacific
Contact 2007 and in your upcoming musical season!