

# 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](http://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.