



MUSIC WESTERN
The University of Western Ontario

Faculty of Music

Information

CANADIAN MEZZO-SOPRANO ANITA KRAUSE DEBUTS AT MUSIC WESTERN

Canadian mezzo-soprano Anita Krause has been lauded for her “gorgeous voice and impeccable musicianship” (*Ottawa Citizen*). Sunday, November 17 marks her debut recital as a member of the voice faculty at the Don Wright Faculty of Music. The concert, at 3:00 p.m. in von Kuster Hall, is the second in Music Western’s “Prime Time” series and also features faculty artist/teachers flutist Fiona Wilkinson, cellist Thomas Wiebe, and pianist John Hess.

Now based in London where she lives with her husband Thomas Wiebe, Anita Krause is equally at home on the concert stage and on the opera stage. She has sung with such leading orchestras as the Chicago Symphony Orchestra, l’orchestre symphonique de Montreal, the Toronto Symphony Orchestra and the National Arts Centre Orchestra, collaborating with such conductors as Christoph Eschenbach, Charles Dutoit, Hans Graf, Gerard Schwarz and Mario Bernardi. Ms. Krause has appeared on numerous occasions with the Canadian Opera Company in roles such as Suzuki in *Madama Butterfly*, Emilia in *Otello*, and Ursule in *Beatrice et Benedict*. She has also performed with Glimmerglass Opera, Seattle Opera, Opera Theater of Chicago, l’opera francais de New York, and the opera companies of Vancouver, Calgary, Victoria and Quebec.

The program for November 17 includes Mahler’s *Kindertotenlieder*, Ravel’s *Chansons Madecasses*, and Canadian composer Harry Somers’ *Twelve Miniatures*. Gustav Mahler’s (1860-1911) *Kindertotenlieder* song cycle is a setting of five poems from a series of 425 by Friedrich Rückert, written in the early- to mid-19th century. Mahler set them to music between 1900-02. While at first consideration the cycle may be seen to be gloomy, the *Kindertotenlieder* are more aptly described as tender and uplifting, of immense comfort, and ultimately inspiring. Mahler’s insights into psychology and human nature were as profound as his mastery of music.

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Maurice Ravel's (1875-1937) musical legacy is secured largely through his position as a pivotal figure in the new French school of music and his remarkable skill as an orchestrator. The poems which he set for his *Chansons Madecasses* (for voice, flute, cello and piano) were rumoured to have their origins in 18th century folk songs from Madagascar, a notion now considered poetic license at best. However, Ravel's treatment of them represent a high point in his late style — he described them as “a sort of quartet in which the voice plays the role of the principal instrument.”

The work of Harry Somers (1925-1999) is intrinsic to Canada's artistic heritage. His body of work has provided not only Canada but the musical world, with a invaluable legacy of highly original and dramatically powerful scores. For the *Twelve Miniatures*, Somers set English translations of Japanese Haiku poetry.

This Prime Time series concert is at 3:00 p.m. on Sunday, November 17, in von Kuster Hall. Admission is \$10 for adults and \$5 for students. Tickets can be reserved by calling (519) 661-3767, or subject to availability, purchased at the door. Ms. Krause can be reached for comment at (519) 661-2111 extension 84346, or by e-mail at bluegoosemusic@aol.com. Pianist John Hess can be reached at 661-2111 extension 85372 or johess@uwo.ca. For complete biography on Ms. Krause or any of the performers, contact Music Western at 661-3767 or nattwell@uwo.ca.