

Residential Mastercourse for Singers & Pianists

Sunday 21 October – Saturday 27 October 2018

*culminating in a concert at the Holywell Music Room
on Saturday 27 October as part of the 2018 Festival*

led by

Wolfgang Holzmaier

with guest tutors

**Roger Vignoles, Eugene Asti, Helen Abbott,
Véronique Gens, and Susan Manoff**

Course fee £550 per person

- Includes
- ◆ All tuition: 11 coaching sessions per duo
 - ◆ Admission to Oxford Lieder Festival concerts
 - ◆ 8 nights' accommodation and all meals

www.oxfordlieder.co.uk

“ A wonderful opportunity for talented young musicians to immerse themselves in the world of song ”
Sarah Walker CBE

The Oxford Lieder Festival

The Oxford Lieder Festival is now in its 17th year, and is firmly established as one of the most prestigious song festivals in Europe. Since 2002, Oxford has heard thousands of songs at hundreds of recitals, given by many of the world’s most sought-after artists as well as the finest of a new generation of exciting young talent. 2014’s Festival, The Schubert Project, featured the UK’s first ever complete performance of Schubert’s songs alongside a host of other works and cultural events, and won the Royal Philharmonic Society’s prestigious ‘Chamber Music & Song’ award.



This year’s Grand Tour of song will celebrate the rich tapestry of music, words, and performance across the European continent, showcasing the pinnacles of the repertoire while exploring wider cultural and geographical influences. The deliberately wide focus embraces both the variety and the binding threads of music from Scandinavia to Spain and from Ireland to Russia. Schubert, Schumann, and the other great masters of German Lied brush shoulders with composers from Carl Nielsen to Ester Mägi to Lili Boulanger. Within these far-reaching travels, we highlight the songs of Debussy, the supreme *mélodie* composer, in the centenary of his death.

The Mastercourse

The Oxford Lieder Mastercourse is an integral part of the festival, reflecting Oxford Lieder’s commitment to cultivating the next generation of song performers. The course offers students the chance to immerse themselves completely in song, working with leading professionals in a welcoming, supportive environment, and attending concerts given by world-class artists. We are delighted to welcome back Wolfgang Holzmair, renowned as one of the great baritones of our time, and a highly-regarded teacher, to lead the week-long course during the 2018 Festival. He will be joined by guest tutors Roger Vignoles, Eugene Asti, Véronique Gens, and Susan Manoff, all of whom are also performing at this year’s Festival. The course culminates in a public lunchtime concert given by course participants on Saturday 27 October, the closing day of the Festival, in the Holywell Music Room, Oxford.

“ The Mastercourse was such a special experience, and one that I will never forget. To spend time in beautiful Oxford, totally immersed in music-making, under the guidance of internationally renowned musicians, and then being able to experience stunning concert performances in the evenings – it was a dream week! ”

Course participant

Course summary

- ◆ Places for nine singer-pianist duos
- ◆ Six days of intensive coaching with Wolfgang Holzmair
- ◆ Additional coaching from guest tutors Roger Vignoles, Eugene Asti, Véronique Gens, and Susan Manoff
- ◆ Talk and class on French song and poetry by Helen Abbott
- ◆ Participants' concert in the Holywell Music Room on final day of Festival, as part of the main schedule of Festival recitals
- ◆ Ample practice facilities
- ◆ Free access to all Festival concerts for the duration of the course (including performances by Christoph Prégardien, Sarah Connolly, Thomas Oliemans, Malcom Martineau, and Tara Erraught, as well as all course tutors)
- ◆ Inclusive of 8 nights' accommodation (Saturday–Saturday), and all meals from Saturday evening to Sunday morning
- ◆ Generously subsidized course fees: funding from Trusts and Oxford Lieder covers more than 50% of the actual course costs



Teaching

The course capacity is for nine duos (eighteen participants in total). Each duo will have two masterclass sessions per day, except for the first day, Sunday 21st, which will consist of shorter introductory sessions with Wolfgang Holzmair for all participants. All classes Monday–Thursday are open to the public, and Friday will focus on preparation for Saturday's concert.

The Mastercourse Concert

Oxford Lieder is committed to providing a platform for emerging artists, and a key part of the course is a showcase concert given by participants, on Saturday 27 October. The concert will take place in the Holywell Music Room, Oxford's finest chamber music venue and Europe's oldest purpose-built concert hall, and will form part of the main Festival programme of recitals.



Repertoire

Applicants are asked as part of their application to provide a draft list of repertoire they intend to bring to the course, though this may be amended closer to the time (in consultation with Oxford Lieder). A minimum of fifteen songs is advised. This year we ask that participants bring at least five songs in German, and at least five songs in French, of which at least two should be settings of Verlaine by Debussy. Opera and oratorio arias are not permitted.



Schedule

Participants should arrive in Oxford on the evening of Saturday 20 October for the pre-course welcome and dinner. This will be followed by attendance at the evening's concerts, which will round off a day exploring Nordic song.



There will be no teaching on Sunday morning, and you will be free to rehearse, rest, or explore Oxford. Teaching will begin on Sunday afternoon, after a lunchtime concert by Wolfgang Holzmaier and Roger Vignoles, and will continue all day Monday to Friday.

Saturday morning will be devoted to rehearsals and preparation for the lunchtime Mastercourse concert. Participants are then encouraged to attend the final recitals of the Festival that afternoon and evening, as well as the party marking the end of the Festival. Departure will be after breakfast on Sunday 28 October.

Participants wishing to arrive early are welcome to attend concerts in the first week of the Festival at a reduced rate (subject to availability), but must arrange and pay for their own board and accommodation.

Facilities and board & lodging

Teaching will take place in two beautiful, centrally-located Oxford colleges: in the Oakeshott Room at Lincoln, and the Chapel at Trinity.



In addition to the teaching spaces, students will have access to numerous practice rooms with pianos.

Accommodation will be mainly in twin rooms, and bus passes will be provided if accommodation is not within walking distance. Meals will be on site during the day, and at Oxford restaurants in the evening.

Course fees

Due to extremely generous private and trust funding we are able to keep the entire cost of the course to £550 per participant. This includes all tuition and coaching, accommodation, food, and access to Festival concerts for the duration of the Mastercourse.

A small number of partial bursaries are available in exceptional cases, and individuals are encouraged to contact Oxford Lieder when applying if they would like to be considered for these.

The course fee does not include participants' costs in travel to and from Oxford. Oxford Lieder will not pay a fee for the final concert at which all participants will be expected to perform. The concert may be recorded: any footage will be made available to participants.

How to apply

Singers and pianists must apply as duos. Although there is no age limit or other restriction, the course is primarily intended for performers at the beginning or early stages of professional careers. Pianists will not be selected to attend the course as part of more than one duo.

Participants will be selected on the basis of their CV, a recording of three songs for voice and piano *performed as a duo* (submitted in .mp3 format), and references. An application form can be found at www.oxfordlieder.co.uk.

Applications must be received by Monday 30 July 2018

For an application form please visit
www.oxfordlieder.co.uk
or email
shelley@oxfordlieder.co.uk

The Tutors

Wolfgang Holzmaier was born in Vöcklabruck, Austria, and studied at the Vienna Academy of Music and Dramatic Art with Hilde Rössel-Majdan (voice) and Erik Werba (lied).

He performs in recital throughout the world, including London, Lisbon, Moscow, New York, Seoul, Washington, at the Risør Festival (Norway), Bath, Belfast, and Edinburgh festivals (UK), Menuhin Festival (Switzerland), Bregenz, and Carinthian Summer festivals (Austria) in collaboration with leading accompanists and pianists of our time.

Wolfgang Holzmaier is also active in the opera world. Roles include Masino in Haydn's *La vera costanza*, Papageno and Speaker of the Temple (*Magic Flute*), Don Alfonso (*Così*), Eisenstein (*Fledermaus*), Wolfram (*Tannhäuser*), Faninal (*Der Rosenkavalier*), Music Master (*Ariadne*), the Father (*Hansel and Gretel* by Humperdinck), Danilo (*The Merry Widow*), Eduard (*Neues vom Tage* by Hindemith), and Demetrius (*A Midsummernight's Dream* by Britten).



Equally in demand on the concert platform, he sings with leading European and American orchestras, such as the Israel Philharmonic, Berlin Philharmonic, Budapest Festival, Vienna Symphony, Leipzig Gewandhaus, Dresden Philharmonic Orchestra, Cleveland and Concertgebouw Orchestras, and the Orchestra of the Age of Enlightenment, under eminent conductors including Blomstedt, Boulez, Chailly, Frühbeck de Burgos, I. Fischer, Haitink, Harnoncourt, Norrington, and Ozawa.

Wolfgang Holzmaier has an extensive discography of operas, concerts and songs ranging from Haydn, Beethoven, Schubert, Brahms, and Wolf to contemporary composers. His recordings have met with critical acclaim. For years he has also been a committed advocate of works, especially lieder, by formerly persecuted composers, as is evidenced by his Krenek, Mittler, Zeisl, Schreker, and Terezin/Theresienstadt CDs. His recording of *Ein deutsches Requiem* with Herbert Blomstedt won a Grammy award.

Since 1998 he has taught lied and oratorio at the Mozarteum in Salzburg and given master classes in Europe, Japan, and North America. He is also a visiting professor of the Royal Academy of Music (London) and a fellow of the Royal College of Music (London).

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Roger Vignoles is internationally recognized as one of the world's most distinguished accompanists. In the course of his distinguished career he has collaborated with such leading singers as Sir Thomas Allen, Barbara Bonney, Kathleen Battle, Christine Brewer, Brigitte Fassbaender, Bernarda Fink, Susan Graham, Thomas Hampson, Dame Kiri Te Kanawa, Dame Felicity Lott and Sarah Walker. He performs extensively at major venues across the world such as the Wigmore Hall, Philharmonie Cologne, Vienna Konzerthaus, Vienna Musikverein, the Royal Concertgebouw, Musée d'Orsay, Carnegie Hall, the Frick Collection in New York, La Scala, Oper Frankfurt, Théâtre des Champs-Élysées, Schubertiade Schwarzenberg, Bonn Beethovenfest, Baden-Baden Festival and Teatro del Zarzuela in Madrid.

Highlights of the 2017/18 season include recitals with Nicky Spence, Mary Bevan, Johannes Kammler, Marie-Nicole Lemieux, Joanne Lunn, Thomas Oliemans, Roderick Williams, Louise Alder, Anne Schwanewilms, Florian Boesch, and Christoph Prégardien, as well as masterclasses at Tanglewood, the Marlboro Music Festival, Yong Siew Toh Conservatory in Singapore, the Cleveland Art Song Festival, and the Aldeburgh Festival.

His many recordings have been widely acclaimed, not least his series *Strauss: The Complete Songs* for Hyperion. Other recordings include Schubert *Der Wanderer* and Carl Loewe *Songs & Ballads* with Florian Boesch, Tomášek songs with Renata Pokupić, all for Hyperion; Wolf *Italienisches Liederbuch* with Joan Rodgers and Roderick Williams for Champs Hill; Strauss and Wolf with Angelika Kirchschrager on Wigmore Hall Live; Schumann and Brahms with Bernarda Fink, and Britten *Before Life and After* with Mark Padmore on Harmonia Mundi (which received the 2009 Diapason d'Or and Prix Caecilia awards).

Roger Vignoles is represented by Intermusica.

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Eugene Asti studied at the Mannes College of Music, New York and the Guildhall School of Music and Drama, London, where he currently teaches.

One of the foremost accompanists of his generation, Eugene has performed with artists including Dame Felicity Lott, Dame Sarah Connolly, Sir Willard White, Sir Thomas Allen, Sir Bryn Terfel, Angelika Kirchschrager and the late Dame Margaret Price in venues such as the Wigmore Hall and the Barbican, London; the Musikverein, Vienna; Mariinsky Theatre, St Petersburg; the Concertgebouw, Amsterdam; the Kölner Philharmonie; the Megaron, Athens; the Palais des Beaux-Arts, Brussels; Symphony Hall, Birmingham; and the Alice Tully Hall and Carnegie Hall, New York. He works regularly with leading recitalists including Sophie Karthäuser, Sophie Daneman, Susan Gritton, Stephan Loges and James Rutherford, and in 2009 he became an official Steinway Artist.



In 2008 Eugene completed and published an edition of rare Mendelssohn songs for Bärenreiter, and in 2009 he devised and curated a recital series to honour the anniversary of Felix Mendelssohn for London's Kings Place. His many recordings include the complete songs and duets by Felix and Fanny Mendelssohn, and the complete songs of Robert and Clara Schumann for Hyperion Records. He has also recorded for Signum, Cyprès, Chandos, BIS and Harmonia Mundi. Future recordings include a disc of Debussy *mélodies* with Sophie Karthäuser for Harmonia Mundi, and Schubert's *Winterreise* with James Rutherford for BIS.

Recent engagements include recitals with Sophie Karthäuser at the Landeskonservatorium, Innsbruck and La Monnaie, Brussels; a recital with Sir Bryn Terfel at Dresden Music Festival; recitals at the Oxford Lieder and Spring Festivals with Dame Felicity Lott, Dame Sarah Connolly, Sophie Karthäuser, Roderick Williams, Stephan Loges and Mhairi Lawson; and he shared the platform with pianist Graham Johnson and seventeen of today's finest young singers for the season's final song recital at the Wigmore Hall.

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Helen Abbott is Professor of Modern Languages at the University of Birmingham, and specialises in how poetry is set to music. She works with nineteenth-century French texts and is currently running The Baudelaire Song Project funded by the Arts and Humanities Research Council. Helen is also a soprano and does regular French language coaching with professional singers.



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After shining over the baroque stage for over a decade, soprano **Véronique Gens** has achieved a strong international reputation and is now considered one of the best Mozart singers. One of her most prominent roles, Donna Elvira in Don Giovanni staged by Peter Brook and conducted by Claudio Abbado at the Aix-en-Provence Festival earned her worldwide recognition.



Her repertoire includes the greatest Mozart parts (Donna Elvira, Contessa Almaviva, Vitellia, Fiordiligi), famous roles from lyrical tragedies (*Iphigénie en Tauride*, *Iphigénie en Aulide*, *Alceste*) as well as later ones such as Alice Ford (*Falstaff*), Eva (*Meistersinger von Nürnberg*), Madame Lidoine (*Dialogues des Carmélites*), Hélène (*La Belle Hélène*), and Missia Palmeri (*La Veuve Joyeuse*). She has performed on the most prestigious stages in the world: Covent Garden Royal Opera House, Staatsoper in Vienna, Opéra de Paris, Staatsoper in Munich, La

Monnaie in Brussels, Liceu in Barcelona, Teatro Real in Madrid, Nederlandse Opera in Amsterdam, as well as at Festivals in Aix, Salzburg, and Glyndebourne.

In addition to her wide-ranging operatic repertoire, Véronique Gens gives numerous concerts, notably in Paris, Dresden, Berlin, Peking, Vienna, Prague, London, Tanglewood, Stockholm, Moscow, Geneva, and Edinburgh.

Her many recordings (over 80 CDs and DVDs) have received several international awards. *Néère*, her record devoted to French *mélodies* has won a Gramophone Award in 2016.

Véronique Gens has been promoted to the rank of Chevalier in the French order of Légion d'Honneur as well as Chevalier des Arts et des Lettres.

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Pianist **Susan Manoff** was born in New York of Latvian and German descent. She studied at the Manhattan School of Music and at the University of Oregon. Intensive studies with Gwendoline Koldofsky in the art song repertoire has led her to become one of the most sought-after pianists of her generation.

In addition to her interest in the vocal repertoire, Susan Manoff is a passionate advocate of chamber music. She performs regularly at international festivals and is invited by major concert halls around the world such as Théâtre des Champs-Élysées, Théâtre du Châtelet, Salle Gaveau, Wigmore Hall, Concertgebouw, Carnegie Hall, Vienna Konzerthaus and Musikverein. Susan Manoff is a regular guest of France Musique. Musical curiosity and love for theatre have inspired Susan Manoff's involvement in the creation of numerous programmes blending music and text.

