

Saturday 17th January 2015

For this concert we are delighted to welcome soloist
Erika Mädi Jones

Our soloist, Erika Mädi Jones, specialises in opera and lieder. Erika has performed a wide variety of German lieder from Hindemith to Korngold and Wolf to Berg, as well as the *Wesendonck Lieder*. She gained a Distinction in both her Masters of Music and Postgraduate Artist's Diploma at Trinity Laban Conservatoire of Music and Dance, and currently studies with Alison Wells. In the summer of 2014 Erika was a semi-finalist in the inaugural Elizabeth Connell competition for dramatic sopranos and took second prize in the Roy Pleasance Competition in 2013. Erika was awarded a Goodall scholarship from the Wagner Society in 2013.



Erika Mädi Jones

Debussy: *Prélude à l'après-midi d'un faune*

Debussy's *Prelude à L'Après-Midi d'un Faune* of 1894 marks a turning point in his relationship with Wagner's music. Inspired by the poetry of Mallarmé, and fuelled by a ten-year affair with his mistress Gabrielle Dupont, Debussy creates a parallel universe closer to the dreamer's unconscious than to the intellectual passions of Wagner.

Wagner: *Wesendonck Lieder*

With Wagner's *Wesendonck Lieder* as a centrepiece, Sinfonia of Cambridge's first concert of 2015 explores how his legacy was reshaped by two of his musical heirs, who each found his voice by breaking with the Wagnerian tradition.

Coming as it does just before the revolutionary *Tristan und Isolde*, Wagner's *Wesendonck Lieder* itself breaks with tradition by using German romanticism as a starting-point for pushing tonality as far as it could be permitted to go in 1862. Wagner's passionate admiration of his patron's wife, Mathilde Wesendonck, extended to setting five of her poems to music which foreshadows the great operas.



Richard Wagner, 1862

Stravinsky: *Symphony in C*

Stravinsky's *Symphony in C*, first performed in 1940, is overshadowed by the recent deaths (all within less than two years) of his wife, his daughter and his mother. However, Stravinsky strenuously denied any connection between his emotional life and this abstract, non-programmatic music. The symphony harks back to the classical style of Haydn and Mozart, but brings hectic, dance-like rhythms to familiar structures, with harmony stretched almost to breaking point.

In the shadows of these pieces stand five women who supported and inspired three great revolutionary composers: Mathilde Wesendonck; Gabrielle Dupont; and Ludmilla, Catherine and Anna Stravinsky.



Debussy and Stravinsky in Paris, 1911

Sinfonia of Cambridge

Next Concert: 17th May 2015 at West Road concert hall

RECOM

Debussy

Prélude à
l'après-midi
d'un faune

Wagner

Wesendonck Lieder

Soloist: Erika Mädi Jones

Stravinsky

Symphony in C

Conductor: Howard Williams

Sinfonia of Cambridge

Saturday 17th January 2015 7:45pm
West Road Concert Hall, Cambridge

Tickets: 0845 6801926 www.oxboffice.com & on the door
£18/£15 concessions £5 student standby