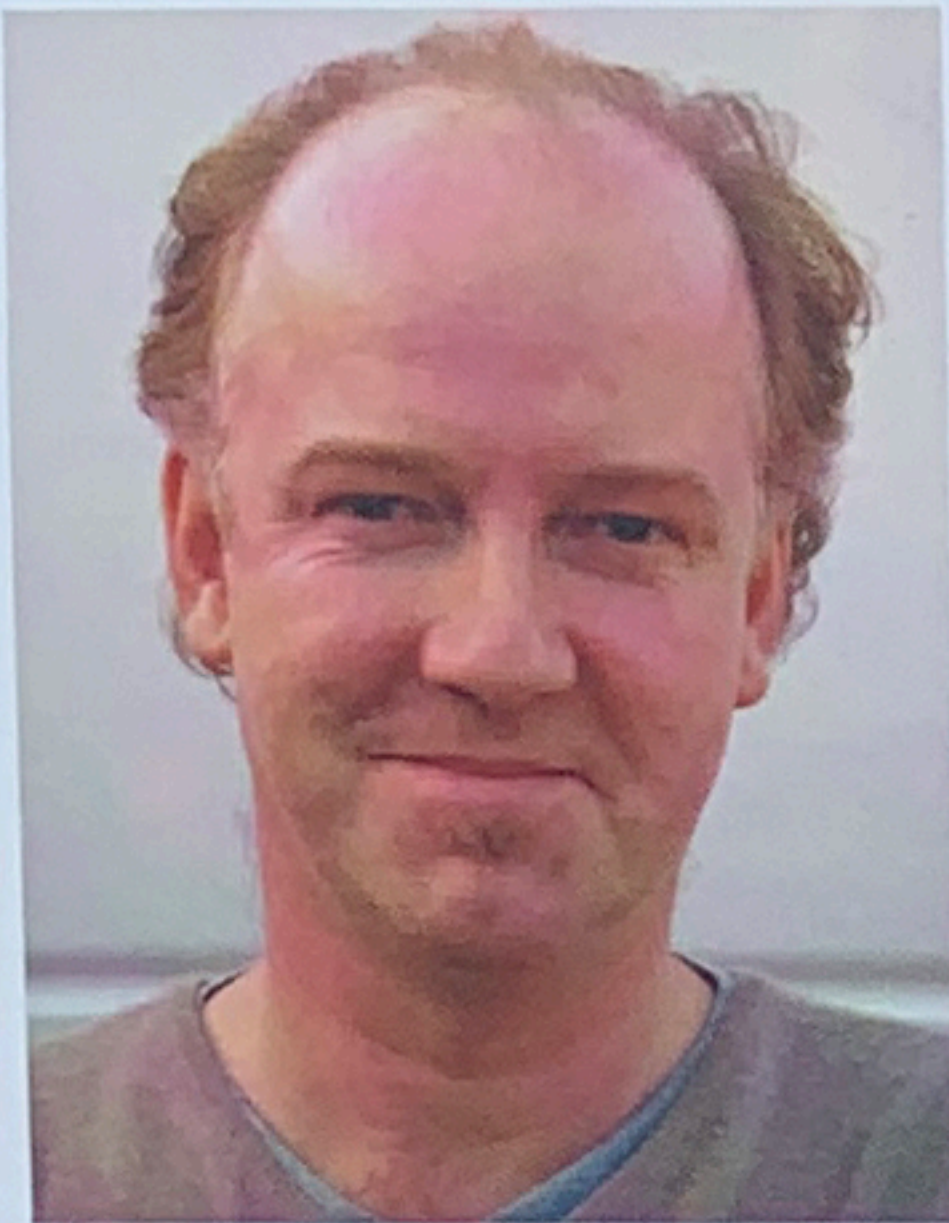


wrote the opera in 1922 to 1923 and he brought into it philosophical reflections on the cycle of life and death and the eternal round of the seasons, as well as a study of unrequited love for Terynka, reflecting his own love for his muse Kamila Stösslová, a married woman 35 years his junior with whom he had formed a passionate friendship.

At Janáček's request the final scene from 'The Cunning Little Vixen' was performed at his funeral in 1928.



**Alastair Boag** is Director of The Stahl Theatre, Oundle. For six years he worked with Opera East Productions, for whom he directed nine productions including 'Albert Herring', 'The Barber of Seville', 'Don Giovanni' and a critically acclaimed 'The Rape of Lucretia'. Other opera work includes assisting on the premiere of 'Prometheus' by Jonathan Dawe at the Guggenheim Museum, New York, and directing 'Tobias and the Angel' for Oundle International Festival in 2007. He

appears in the films 'The Listening', 'Some Little Joy' (playing Dutch composer Bernard van Dieren in a bio-pic of Peter Warlock) and 'She Stoops to Conquer'. Other recent productions include 'Into the Woods' and a version of Aristophanes' 'Frogs' for Oundle School. Future plans include productions of 'A Christmas Carol' and 'Cabaret'.



After completing a music degree at Bristol University and postgraduate studies at the Guildhall School of Music and Drama, **Alexander Walker** went on to study with Ilya Musin at the St Petersburg Conservatory. He was Principal Guest Conductor of the Voronezh State Symphony Orchestra from 1999-2004 and is a regular guest conductor with orchestras in Finland, Denmark, Poland, Turkey, Romania and the

Balkans as well as with the legendary Russian State Symphony Orchestra. He works regularly at the Royal Opera House, Covent Garden, and has toured with the Royal Ballet to the Bolshoi and

Mariinsky Theatres in Russia, throughout the USA and to the Far East. In 2009 and 2010 he will conduct 'Swan Lake' for the Finnish National Ballet. His operatic repertoire includes the major operas of Verdi, Puccini, Mozart and Tchaikovsky as well as 'Carmen', 'A Life for the Tsar', 'Ariadne auf Naxos' and 'Gli Equivoci nel sembiante', for companies including English Touring Opera, European Chamber Opera, London City Opera and the Ukrainian National Opera in Odessa. In 2007 he conducted the Oundle International Festival community production of 'Tobias and the Angel'. He recently conducted 'Tosca' for the Cheboksary International Opera Festival and 'Rigoletto' for the Chelyabinsk, Ekaterinburg and Perm State Opera Houses in Russia. He is also Music Director of the Norfolk Symphony Orchestra and the Northampton Symphony Orchestra.

*See separate handout, available at each performance, for biographies of the principal singers.*

**Refreshments will be available before the performance and during the interval at the end of Act II.**

Community Opera at Oundle International Festival is supported by the following:

Benham Charitable Settlement  
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Golsoncott Foundation  
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The Leche Trust  
Mercers Charitable Foundation  
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Oundle Town Council

Generous help-in-kind has been provided by the following:

Fairline Boats  
Graham Snelling and students at Prince William School  
Andrew Forbes and Oundle School Music Department  
The Stahl Theatre, Oundle School  
Oundle Parish Church

The performance ends at 9.30pm.

## Celebrity Piano Recital LIBOR NOVACEK

7.30pm Great Hall, Oundle School

**Sonata in C major, Hob XVI:50**  
*Allegro - Adagio - Allegro Molto*

The three sonatas listed as Hoboken XVI: 50-52 were written in 1794 or 1795 for Therese Jansen, a pupil of Clementi, who enjoyed particular success in London as a teacher and performer. In 1795 she married the London art-dealer Gaetano Bartolozzi and later moved with him to Vienna and then to Venice, before returning to London in 1800 after losses incurred in the Napoleonic Wars. The first of the Jansen sonatas, the Sonata in C major, known sometimes as the English Sonata, was written in part with the possibilities of the instrument available to Therese Jansen in London in mind, including a passage in the first movement marked *sopra una corda* - on one string, impossible on the pianos then available in Vienna. The extended first movement contains a wide range of dynamic effects, even in the statement of the first subject, while the last movement uses an upper range of the keyboard not then found on continental instruments. The F major Adagio, apparently written earlier in Vienna, before Haydn's second journey to England, allows lyrical embellishment of the melody. It is followed by a final rondo that has its surprises, as the principal theme is momentarily interrupted, a recurrent feature.

**Preludes Book II Selection**

Debussy's Preludes Book II were composed between 1910 and 1912 and are almost neo-classical in their use of a baroque idiom. The imaginative titles were usually added by Debussy and his daughter after completion of the pieces, and were intended as images or sensory associations for the listener. The pieces' moods vary wildly, from the mysterious '*Brouillards*', to the explosive '*Feux d'artifice*', or the colourful shades of the Andalusian Alhambra in '*La Puerta del Vino*'.

**Interval**

**On an Overgrown Path** **Leos Janáček (1854-1928)**

This haunting solo work is a cycle of thirteen piano pieces organised into two volumes. The first volume was published in 1911 and is based on a series of Moravian folk melodies. Subtle melodic and rhythmic patterns taken from the Czech language underline the movements of the cycle. 'The spirit of this haunting is love itself, an intensity that illuminates the memory of our evenings, whirls the faded leaf, calls one last goodnight and yet remains - urgent, plaintive, insistent - like the little owl alone in the woods by the overgrown path that leads to the abandoned cottage.'

**Joseph Haydn (1732-1809)**

**Claude Debussy (1862-1918)**

