

**WYTHAM HALL
25th Anniversary Concert
4th October 2009**



Rembrandt: The Return of the Prodigal Son

Wytham Hall was founded in 1984 by a group of doctors and medical students who were keen on exploring the dynamics of interpersonal relationships, particularly in the doctor-patient relationship

It seemed most appropriate to apply these principles to those who, because of their fragility and the precariousness of their circumstances, were most in need – the homeless and the deprived. Dr El Kabir had, for several years, been running a medical centre for the homeless in Soho. This seemed an ideal starting point for the project. A house was acquired through donations and benefactions, and Wytham Hall took life. Its aims were to offer help, space, treatment and respite to those in need of it, to help them lead a more fulfilling life. It has an extensive educational role, welcoming and harbouring students from the UK, the USA, Hungary, Czech Republic and Israel. Its members have undertaken research on various aspects of homelessness, resulting in a number of publications.

We have, in 25 years, admitted some 2500 individuals. We tried to care for each of them as individuals with specific needs and capacities. We tried to give them some of the dignity they needed to look after themselves. Needless to say, we have not always succeeded. However, most of them have been able to gain some benefit from us. Some have indeed managed to reconstitute their lives. We have also been able to create small communities for people to run their own lives in premises we acquired for this purpose, which include a superb house donated by (what was then) Glaxo plc.

We wish to thank Dame Felicity Lott, Mr Gabriel Woolf, Mr John Streets and Mr Christopher Glynn for contributing so generously to this evening.

This reception has been privately funded by the Trustees.

Further details about the work of Wytham Hall, Annual Reports and a list of publications are available at www.wythamhall.co.uk or tel.: **0207 289 1978**.

PROGRAMME

Musée des Beaux-Arts

W.H. AUDEN

Gabriel Woolf

Plaisir d'amour

Felicity Lott

MARTINI

Christopher Glynn

Plaisir d'amour ne dure qu'un moment;
Chagrin d'amour dure toute la vie.

The joys of love last but a moment;
The sorrows of love endure a whole life.

J'ai tout quitté pour l'ingrate Sylvie;
Elle me quitte et prend un autre amant.

I abandoned all for ungrateful Sylvie;
She abandons me for another lover.

“Tant que cette eau coulera doucement
Vers ce ruisseau qui borde la prairie,
Je t'aimerai,” me répétait Sylvie:
L'eau coule encore; elle a changé pourtant.

"As long as this water gently flows
Towards this brook which bounds the plain,
I shall love you", Sylvie used to say:
The water still flows, but she has changed.

Mandoline (Verlaine)

Les donneurs de sérénades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fit maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

FAURÉ

The gallant serenaders
And their fair listeners
Exchange sweet nothings
Under the singing branches.

There is Thyrsis and there's Aminte
And tedious Clitandre too,
And there's Damis who, for many a
Heartless woman, writes many a tender verse.

Their short silk coats,
Their long trailing dresses,
Their elegance, their joy
And their soft blue shadows

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin jangles on
In the shivering breeze.

En Sourdine (Verlaine)

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Fondons nos âmes, nos coeurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton coeur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux
Qui vient, à tes pieds, rider
Les ondes des gazons roux.

Et quand, solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,
Le rossignol chantera.

FAURÉ

Calm in the twilight
cast by the lofty boughs,
let our love be suffused
in this deep silence.

Let our souls, our hearts,
and our ecstatic senses
blend among the blurred shapes
of the languid pines and arbutus.

Half close your eyes.
Fold your arms across your breast
and banish forever all conscious thought
from your slumbering heart.

Let us lull ourselves
in the gentle murmur that caresses
the rippling russet grass
at your feet.

And, when, solemnly, evening
Falls from the black oaks,
Voice of our despair,
the nightingale shall sing.

L'invitation au voyage (Baudelaire)

Mon enfant, ma soeur,
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble.

Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,

DUPARC

My child, my sister,
dream of the sweetness
of going yonder to live together!
To love at leisure
and to die
in a country which resembles you.

The humid suns
of these hazy skies
have for my spirit
the mysterious charms
of your treacherous eyes,

Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.

Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

shining through their tears.
There, all is order and beauty,
luxury, calm and sensuous delight.

See on these canals
these sleeping ships
whose nature is to roam;
it is to fulfil
your least desire
that they come from the ends of the earth.

The setting suns
invest the fields,
the canals, the whole city
with hyacinth and gold:
the world falls asleep
in a warm light.

There, all is order and beauty,
luxury, calm and sensuous delight.

C (Aragon)

POULENC

J'ai traversé les ponts de C	I have crossed the bridges of Cé
C'est là que tout a commencé	That's where everything began
Une chanson des temps passés	A song of times gone by
Parle d'un chevalier blessé	Tells of a wounded knight
D'une rose sur la chaussée	Of a rose upon the carriage-way
Et d'un corsage délacé	And an unlaced bodice
Du chateau d'un duc insensé	Of the castle of an insane duke
Et des cygnes dans les fossés	And of swans in the moat
De la prairie où vient danser	Of the meadow where dances
Une éternelle fiancée	An eternal bride
Et j'ai bu comme un lait glacé	And I have drunk like frozen milk
Le long lai des glories faussées	The long lay of false glories
La Loire emporte mes pensées	The Loire carries my thoughts
Avec les voitures versées	Along with the overturned jeeps
Et les armes désamorçées	And the unprimed guns
Et les larmes mal effacées	And the ill-dried tears
O ma France, ô ma délaissée	O my France, oh my abandoned land,
J'ai traversé les ponts de C.	I have crossed the bridges of Cé.

Dolly Suite

John Streets

FAURÉ

Christopher Glynn

Berceuse

Mi-a-ou

Le jardin de Dolly

Le pas espagnol

Fauré's long liaison with Emma Bardac, the wife of a Parisian banker, resulted in an outpouring of inspired composition, and, if we are to believe certain biographers, the birth of her daughter, Hélène, nicknamed Dolly.

His most impassioned song cycle "La Bonne Chanson", written for Emma, dates from this period and during the first few years of Dolly's life, Fauré wrote these charming pieces for the child's birthdays or as a New Year present. The 2nd has nothing to do with cats: "M'ssieu Aou" was Dolly's attempt to pronounce her brother's name, Raoul.

After her divorce, Emma married Debussy...

My own country (Hilaire Belloc)

Felicity Lott

PETER WARLOCK

Christopher Glynn

Sweet Chance (W.H. Davies)

MICHAEL HEAD

Roses of Picardy (F.E. Weatherley)

HAYDN WOOD

Alice is at it again (N. Coward)

NOEL COWARD

Coffee will be served after the concert

Gabriel Woolf is one of this country's most distinguished readers and actors, who has presented literary programmes across the English-speaking world. He has performed in hundreds of literary programmes including "self portraits" of George Eliot, Dickens, Tennison, Rupert Brook, Auden, Henry James and A E Housman.

He has appeared on television in the Doctor Who series. His many parts in BBC Radio include Shakespeare's Romeo. On film, he has had roles in "Tom Brown's Schooldays", "Knights of the Round Table" and "Nothing but the Best".

He is married to Dame Felicity Lott.

Dame Felicity Lott read French at Royal Holloway College, of which she is now an Honorary Fellow, before devoting herself to a professional career as a singer. She studied at the Royal Academy of Music, of which she is a Fellow.

Her operatic repertoire ranges from Handel to Stravinsky, but she has above all built her formidable international reputation as an interpreter of the great roles of Mozart and Strauss. She has sung in all the major operatic houses including Covent Garden, Glyndebourne, Vienna State Opera, Metropolitan Opera New York, Opera Bastille and the Chatelet Paris.

She has also sung with the Vienna Philharmonic and the Chicago Symphony under Solti, and under such conductors as Mehta, Masur, Haitink and Rattle. She has appeared on the major recital platforms of the world, including the Salzburg, Prague, Aldeburgh, Edinburgh and Munich Festivals, the Musikverein, and the Theatre des Champs-Elysees in Paris. She delights with the songs of Schubert, Schumann, Brahms and Strauss as well as with masters of French Melodies.

Her many awards include honorary doctorates at the Universities of Oxford, London, Sussex and Leicester. She is an Officier de l'Ordre des Arts et des Lettres, and a Chevalier de la Legion d'Honneur. She was appointed CBE in 1990, and a Dame Commander of the British Empire in 2003.

Christopher Glynn

After completing his musical studies at New College, Oxford, he spent a year in France with John Streets, exploring the piano accompaniment repertoire. Two further years followed with Malcolm Martineau and Michael Dussek at the Royal Academy, where he won all the accompaniment prizes.

Similar successes followed by winning the Silver Medal of the Worshipful Company of Musicians and first prize in the Kathleen Ferrier and Gerald Moore competitions.

He is a regular contributor to many BBC programmes and is a frequent visitor to the Wigmore Hall, accompanying many of the finest young British singers. He has toured widely in Europe and Japan and has recently recorded a CD of songs by Michael Head.

John Streets M.B.E.

After leaving the Royal Academy of Music, he continued his studies for a further 4 years at the Accademia Chigiana in Siena. Returning to London in 1962, he resumed his concert career as accompanist to many distinguished singers and instrumentalists as well as founding the Gabrieli Trio and Ensemble, with whom he gave world-wide concerts of chamber music, including the first performances in many countries of Messiaen's "Quatuor pour la Fin du Temps".

He was appointed Director of the Opera department at the Academy, a post he held for over 20 years before accepting the supervision of all Post-Graduate studies.

He now lives in France but continues to give Master Classes and act as adjudicator for international competitions.