Oxford's DAILY INFO
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www.dailyinfo.co.uk

Next issue: Sat 22nd October
Deadline: 10am, Fri 21st October

Thu 20th - Fri 21st October 2005 (2nd Week)

COMING

The Fourth Oxford Lieder Festival

Thu 20: **Sequenza** with **Nina Bennett** & **Philip Venables**
Mozart & Schoenberg — 8pm, New College ante-chapel

Fri 21: **Jonathan Lemalu** (bass-bar.) with **Sholto Kynoch**
Schumann *Dichterliebe* — 8pm, Holywell Music Room

Sat 22: **Olaf Bär** (baritone) with **Julius Drake** (piano)
Schumann, Brahms, Strauss — 8pm, Holywell Music Room

Details: www.oxfordlieder.co.uk 07790 201941
Tickets: www.ticketsoxford.com / 01865 305305

Oxfam Book Fair

Saturday 22nd October, 9.30am - 5pm
Wesley Memorial Hall, New Inn Hall Street
New & second hand books/records. Refreshments.
30p admission (seniors & children free)
Phone 01865 760209
or email ilifferachel@hotmail.com

SCHOLA CANTORUM OF OXFORD

James Burton, Conductor

Spem in alium – Thomas Tallis
Lamentations of Jeremiah – Alberto Ginastera
Bachianas Brasileiras No.9 – Heitor Villa Lobos
Estonian Wedding Songs – Veljo Tormis

St Mary the Virgin Church, High Street, Oxford
Saturday 22nd October 2005, 8.00 p.m.

Tickets £15/£5 (concessions tickets@schola-cantorum.net

Celebrated costume band

The York Waits

Music from the time of the Gunpowder Plot
with shawms, sackbut, hurdy gurdy,
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Holywell Music Room – Sun 23 Oct, 8pm
(01865) 305305 – www.ticketsoxford.com

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Verdi
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Oxford New Theatre 0870 606 3500
getLIVE.co.uk/oxford (Subject to booking fee)
Tickets from £15

wno.org.uk

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OXFORD FLAMENCO ACADEMY presents FLAMENCO FIESTA with guest artists. 7.30pm, Saturday 12th November 2005. The Theatre at Headington. Tickets: £12 (£10). Box Office (01865) 759138. Reservations: www.headington.org Details: 07904 260636

CFQ RELAXATION CLASSES. 7pm Wednesdays. Beginners welcome. Details: www.cfq.org.uk

CINEMA
Until Fri 21st Oct

Odeon Magdalen St (0871 2244 007)

WALLACE & GROMIT in *THE CURSE OF THE WERE-RABBIT* [U]
Giant furry thing terrorizes the neighbourhood. **Thu-Fri: 2.05, 4.25, 6.45, 9.00pm**

KINKY BOOTS [12A] — **Thu: 1.30, 3.50, 6.10, 8.30pm**
"Priscilla, Queen of the Desert' meets 'The Full Monty'."

LORD OF WAR [15] — **Fri: 2.15, 5.10, 8.00pm**
Nicholas Cage is superb in arms trade satire.

Odeon George St (0871 2244 007)

WALLACE & GROMIT in *THE CURSE OF THE WERE-RABBIT* [U]
Something wicked this way hops... — **Thu-Fri: 12.40, 3.05, 5.30, 8.00pm**

OLIVER TWIST [PG] — **Thu: 2.00, 5.00, 8.20pm; Fri: 12.10, 2.50pm**
Sir Ben Kingsley is very proud of his Fagin.

PRIDE AND PREJUDICE [U] — **Thu: 2.15, 5.15, 8.15pm**
Slimline Jane Austen with Keira Knightley. — **Fri: 5.25, 8.20pm**

SERENITY [15] — **Thu: 2.30, 5.30, 8.30pm; Fri: 8.40pm**
Space ship crew defy corporate nasties some time in the Future.

LORD OF WAR [15] — **Thu: 2.15, 5.10, 8.00pm**
Nicholas Cage is superb in arms trade satire.

DOMINO [15] — **Thu: 2.20, 5.20, 8.20pm**
Keira Knightley as actor Laurence Harvey's troubled daughter.

SKY HIGH [PG] — **Fri: 1.25, 3.50, 6.15pm**
The real lives of superheroes. Incredibly original, but fun nonetheless.

BROKEN FLOWERS [15] — **Fri: 2.40, 5.15, 8.10pm**
Bill Murray revisits old flames in search of missing son.

CORPSE BRIDE [PG] — **Fri: 12.20, 2.35, 4.45, 6.45, 8.50pm**
Ghoulish romance from Tim Burton.

NANNY McPHEE [U] — **Fri: 1.10, 3.35, 6.00, 8.30pm**
Edwardian child taming.

Ozone Multiplex (0870 444 3030)

LAND OF THE DEAD [15] — **Thu: 9.30pm**
The last humans hide in a walled city from the rampaging living dead

KINKY BOOTS [12A] — **Thu: 1.00, 3.20, 5.45, 8.15pm**
The fall and rise of a Northampton shoe factory. — **Fri: 7.30, 9.40pm**

A HISTORY OF VIOLENCE [18] — **Thu: 5.15, 7.15, 9.40pm**
A quiet small town, a quiet friendly bartender. What lurks beneath?

PRIDE AND PREJUDICE [U] — **Thu: 2.15, 5.00, 8.00pm**
Slimline Jane Austen with Keira Knightley. — **Fri: 12.00, 3.00, 6.00 9.10pm**

OLIVER TWIST [PG] — **Thu: 3.10, 6.00, 8.45pm**
Roman Polanski's new version. No songs. — **Fri: 11.15am, 2.15, 5.45, 8.15pm**

LORD OF WAR [15] — **Thu: 1.20, 4.00, 6.45, 9.00pm**
'I didn't sell to Saddam – he was always bouncing checks.' — **Fri: 2.00, 6.45pm**

SERENITY [15] — **Thu: 1.10, 3.45, 6.15, 9.10pm**
Star Wars-esque sci-fi from Buffy creator. — **Fri: 9.00, 12.45, 3.45, 6.30, 9.00pm**

DOMINO [15] — **Thu: 1.45, 4.15, 7.00, 9.20pm**
Pretty model becomes bounty hunter, Christopher Walken chews scenery. **Fri: 9.20pm**

CHARLIE AND THE CHOCOLATE FACTORY [PG]
Johnnie Depp's Willy Wonka. — **Thu: 3.00pm: 12.45, 3.00pm**

WALLACE & GROMIT in *THE CURSE OF THE WERE-RABBIT* [U]
Guard your cabbages! — **Thu: 1.30, 2.30, 3.30, 4.30, 5.30, 6.30, 7.30, 8.30pm**
Fri: 11.30am, 12.30, 1.45, 2.45, 4.00, 5.00, 6.15, 7.15, 8.30pm

INTO THE BLUE [15] — **Fri: 4.30, 9.30pm**
Jessica Alba, aaarrgghhh, swallow tongue, die with smile on face.

SKY HIGH [PG] — **Fri: 11.00am, 1.00, 3.15, 5.30pm**
Life is incredibly tough for superhero kids.

NANNY McPHEE [U] — **Fri: 12.15, 2.30, 4.45, 7.45pm**
Nanny McPhee (Emma Thompson) tames 7 unruly Edwardian brats.

CORPSE BRIDE [PG] — **Fri: 11.45am, 1.30, 3.30, 5.15, 7.00, 8.45pm**
A bridegroom accidentally marries a corpse.

Ultimate Picture Palace (245288)

THE CONSEQUENCES OF LOVE [15] — **Thu: 7.30pm**
Italian drama about a mystery man who runs into trouble when he falls in love.

CRASH [15] — **Thu: 9.30pm**
Clever and careful study of race relations in LA.

HOWL'S MOVING CASTLE [U] — **Fri: 4.30pm**
Studio Ghibli: back by popular demand.

PRIDE AND PREJUDICE [U] — **Fri: 7.00, 9.30pm**
Slimline Jane Austen with Keira Knightley & Brenda Blethyn.

Phoenix Picture House (512526)

HOWL'S MOVING CASTLE [U] — **Thu: 3.45, 8.50pm**
Studio Ghibli: back by popular demand.

THE ADVENTURES OF ARSENE LUPIN [15] — **Thu: 1.00, 6.20pm**
The exploits of France's favourite fictional thief.

NIGHT WATCH [15] — **Thu: 4.00, 9.00pm**
Russian fantasy thriller. Opinion is sharply divided on whether or not it has a plot.

PRIDE AND PREJUDICE [U] — **Thu: 1.15, 6.30pm**
Slimline Jane Austen with Keira Knightley & Brenda Blethyn.

ERASERHEAD [18] — **Fri: 11.30pm**
Dark, wonderful and confusing.

BATMAN BEGINS [15] — **Fri: 11.30pm**
Sober return to Batman's roots after previous camp débâcle.

BROKEN FLOWERS [15] — **Fri: 1.45, 4.15, 6.45, 9.00pm**
Bill Murray revisits old flames in search of missing son.

✍ = review on www.dailyinfo.co.uk

TUITION

WANTED – ECONOMICS TUTOR for AS and A2 teaching for the week 24th-28th October. Hours flexible, times by arrangement. For further details please contact Chris Mathieson 01865 793333 chris.mathieson@otc.ac.uk

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THEATRE REVIEW

Boston Marriage by David Mamet

Burton-Taylor Theatre, 18-22 October

Boston Marriage, by David Mamet, is currently showing at the Burton Taylor theatre (running at approximately 90 minutes, without interval). For those of you not intimately familiar with turn of the century American slang, a 'Boston Marriage' is a particular sort of sometimes-but-not-always sexual cohabitation between two women, which was presumably particularly common in and around Boston at the time in which the play is set.

Like many productions at the Burton Taylor, this play has a small cast, there are only three characters: Anna (Caroline Dyott, also producer) and Claire (Victoria Ross) make up the "marriage" of the title. The third character is their maid (Lily Sykes), who is credited simply as "Maid" (indeed, Anna's inability to remember the girl's actual name is something of a running joke throughout the play).

The two main characters are perhaps best described as sympathetically horrible. They both seem to be essentially selfish creatures, accustomed to comfort and casual cruelty. They develop as the play progresses, and while you can't shake the feeling that they are, on some level, not particularly nice people, they reveal so many faults and frailties that you have to want the best for them. The two actresses give fine, nuanced performances, and even make a reasonably good job of Boston accents. The role of the maid, although less complex, is none the less vital as a foil and contrast to the main characters, and Sykes manages to make an impression whilst still being suitably unassuming.

The play, in case I have not already mentioned, is a comedy. The dialogue (and most of the play is dialogue – the scene never moves outside of the one drawing room) is witty, and frequently barbed. The director's introduction in the programme draws comparisons with Noel Coward, and I wouldn't say that they were out of place. If you're anything like me, you will almost certainly come away from the theatre with a couple of lines added to your "to use later" file.

The bottom line, as always is "should I spend my time and money on this play." Basically it's the best sort of Burton Taylor fare: it's a small budget student production of a good-but-slightly-obscure play with a talented cast and competent direction. So long as you aren't bringing very small children, and don't find homosexuality innately offensive, this is probably worth taking a look at. *Dan Hemmens, 19/10/05*

THEATRE
Until Sat 22nd

Oxford Playhouse (305305)

BRONTË — **Fri 21st: 8pm, Sat 22nd: 2.30pm, 7.30pm**
The real and imagined story of the Brontë sisters, by Polly Teale. £7-£12

Burton Taylor Theatre (305305)

BOSTON MARRIAGE ✍ — **until Sat 22nd, 7.30pm**
A wickedly funny and darkly erotic Edwardian comedy. £5/£4

SEXUAL PEVERSITY IN CHICAGO — **until Sat 22nd, 9.30pm**
Short sharp poetry. £5/£4

New Theatre, Oxford (0870 6063500)

SEVEN BRIDES FOR SEVEN BROTHERS ✍ — **Fri 21st: 7.30pm**
Multiple musical matrimony. £7.50 - £25 — **Sat 22nd 2.30pm & 7.30pm**

Pegasus Theatre (722851)

SOUL INSPIRED — **Fri 21st Oct: 8pm**
Four dance pieces. £8, £5.50 concs (£3 under-18s)

DANCING WITH FRIENDS — **Sat 22nd Oct: 8pm**
Afro-caribbean percussion. £8, £5.50 concs (£3 under-18s)

✍ = review on www.dailyinfo.co.uk

JOBS OFFERED

Wanted: student studying photography to take photographs of internal and external city centre property and put into brochure (Illustrator and Photoshop). £15 per hour. Robin: 07714 708687

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GIGS

Thu 20th

THE SPIN JAZZ CLUB / SID JACOBS - leading L.A. guitarist (Brad Mehldau, Larry Goldings) / £7 £5 conc 8 pm , band on 8.30 / The Spin@The Wheatsheaf Alley, 129 High St; 243276

SKYLARKIN' SOUNDSYSTEM / Reggae, Funk, Ska, Soul, Latin, Dub & Afrobeat; Aidan Larkin + guests / 8:30 - 11pm, Free / www.skylarkin.co.uk / The Brickworks. 182 Cowley Rd; Tel: 245999

SPARKY'S FLYING CIRCUS / Performers of all kinds welcome! / 9pm, Free / The Half Moon, 17 St Clements, Oxford

JONATHAN RICE / Singer songwriter / £6 adv, 7pm / The Zodiac

DREADZONE / Dub Reggae / £10 adv, 7pm / The Zodiac

BIG SPEAKERS @THE CELLAR / Oxford's premier live hip hop band + Trashy Big Hair DJ's / 8pm - 2am. £4 on the door / The Cellar. Frewin Court, off Cornmarket; Tel: 01865 244761

NIGEL BROWN IN CONCERT / Musicians of all types welcome/ hoasted by LilG and Ian A / BBQ + outside Bar in garden / spiritmusic@hotmail.co.uk / www.primefarm.co.uk / Turl Tavern

THE SCENE LIVE MUSIC SHOWCASE /Kingskin + DrSlaggleberry + Thirteen / Solid Promotions / Doors 8pm / Entry £4 / www.solidpromotions.co.uk / Upstairs @ The Pub Oxford

THE CATWEAZLE CLUB / Oxford's performance space for music, poetry, story and song. / www.catweazleclub.org / 8pm. £4/£3 (perf. free) / East Oxford Community Ctre. Princes St; Tel: 792168

Fri 21st

CREEPSHOW 2 - WITH HEXSTATIC / PEEPSHOW 2nd Birthday & Halloween Fancy Dress Special / 11pm-4am £8-£6 fancy dr / www.thepeepshow.co.uk / The Zodiac. 190 Cowley Rd; 420042

HAWTHORNE HEIGHTS + SILVERSTEIN + SPITALFIELD + BAYSIDE / £8 / 7pm / www.hawthorneheights.com / The Zodiac

SEAN CANNON / Solo gig from The Dubliners' popular lead singer / Oxford Folk Club / 8.30 pm, £4 (£3) / pamcooper@hotmail.com / www.oxfordfolkclub.com / Port Mahon. St. Clement's

MISHMASH / Anyone can bring their own tunes, CD/Vinyl, to this multi-media night/ mishmash@youareinvitedto.co.uk / 8-11.30 / free / East Oxford Community Centre. Princes Street; Tel: 792168

WINGNUT MUSIC LAUNCH NIGHT / Live music from Kid Galahad, The Plugs, and Fragger Feat. Josie / Doors 7:30 - £5, £4 with flyer / www.wingnutmusic.com / Upstairs at The Pub Oxford, The Plain

VACUOUS POP PRESENTS... / Lapsus Linguae, The Walk Off & An Emergency / www.vacuouspop.com / 7.45pm / £4.50 / 18+ / www.wegottickets.com/event/7279 / The Wheatsheaf. High St

CONCERT JAZZ @ THAME BARNS / Sid Jacobs - LA's Jazz Guitar Virtuoso with The Luis D'Agostino Trio / 8.30-23.00 tickets £7-£5 / www.jazzedge.f2s.com / Thame Barns Centre

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MEETINGS AND LECTURES

Thu 20th

OPEN DOOR DROP-IN CENTRE / Drop-in centre for refugees & asylum seekers, relax, mingle,network / Open Door / 11am to 4pm / East Oxford Community Centre. Princes Street; Tel: 792168

READING GROUP IN JERICHO / Meeting to discuss William Golding's *The Inheritors* / 8 pm on 20 October 2005 / esbooks@hotmail.com / The Harcourt Arms

SPEEDWELL SUPPORT GROUP / For anyone with serious illness interested in complementary therapies / 11.30am - 1.30pm / speedwellbeing@tiscali.co.uk / www.speedwellbeing.org.uk / Friends' Meeting House. 43 St Giles; Tel: 01865 557373

MANIC DEPRESSION FELLOWSHIP / Manic Depression Fellowship (MDF) Oxford meeting. / MDF - Oxford / 7:30pm / Friends' Meeting House. 43 St Giles

SACRED SPACE / How to de-clutter the mind and create a sacred inner space. / Brahma Kumaris / 7.30 pm. Free / www.globalretreatcentre.org.uk / Global Retreat Centre

COLIN DEXTER: MORSE AND ME / 12.30pm. Free. / www.st-giles-church.org / St Giles Church

INTER FAITH RELATIONS IN THE UK: THE WIDER SCENE / talk by Brian Pearce, Director of the Inter-Faith Network for the UK / Oxford Council of Christians and Jews / 8pm / Friends' Meeting House. 43 St Giles; Tel: 01865 557373

HON. JOHN REDWOOD, MP / Superpower Struggles: The Rise of China. Response by Rosemary Foot / 5pm. free / www.rai.ox.ac.uk / Rothermere American Institute. 1a South Parks Road

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TEMPLE COWLEY – 2-bed flats F/UF available early October from £745 – lettings@lizmans.demon.co.uk or 01865 203020

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TWO-BEDROOM HOUSE Cowley Rd/Plain. Living room, dining room, garden. £800pcm. Available end October. Sorry no students. James 07946 434727

149 MORE on www.dailyinfo.co.uk

HOTELS & GUEST HOUSES

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STANTON ST JOHN room in cottage, share facilities with another, parking, garden, Headington 2m, M40 3m, £350 incl. 01865 351660

DOUBLE ROOM, FRIENDLY shared house in Cowley Road area, preferably non-smoking professional couple/female Student £400pcm inclusive. For details E-mail: mannan54@aol.com; Tel: (01865) 242683.

OFF ABINGDON ROAD, room in quiet n/s shared house. Min 6 months. £55 + pw 01295 730764 after 6pm.

COWLEY ROAD AREA: Lovely furnished single room with bathroom/shared kitchenette. In modern flat, just off Cowley Road (must be viewed). Broadband, cleaning and bills included. £370 pcm. Would suit single professional. email: neiljamesmc@hotmail.com

HUGE ROOM IN SPACIOUS, beautiful North Oxford flat. Available December. £500 pcm excl. 07931 430938 / r.edwards@elsevier.com.

LARGE DOUBLE FOR SHORT-TERM let in Horspath. Fully-furnished, all mod-cons. Regular buses to city. Available now for 11 weeks. 400pcm ex. 07980 890392

CENTRAL HEADINGTON, LARGE ROOM in attractive house, suit professional. £395 inc. 01865 760171

LOVELY FURNISHED SINGLE with bathroom/shared kitchenette. Private house, central Oxford. Broadband, cleaning and bills included. £115/week. Quiet, courteous tenant. j55@onetel.com

LARGE ROOM, FRIENDLY HOUSE. Gardener and cleaner, all mod cons. N/S. £330 pcm. 07811 265560.

HEADINGTON. LARGE SINGLE/DOUBLE & small single. Spacious homely house, parking, big garden, share with friendly prof. £330pcm & £170pcm. 07749 955696

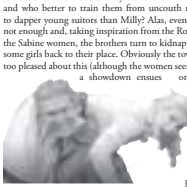
THEATRE REVIEW

Seven Brides for Seven Brothers (a.k.a. *The Sobbin' Women*)

New Theatre, 18-22 October

Seven Brides for Seven Brothers began life as an MGM film, and was one of the highest grossing movies of its era. Sitting in the New Theatre last night, you could tell that the majority of the audience were there for that very reason.

The basic story is this. Up in the mountains one day Adam decides it's high time he found himself a woman to cook, clean and do all those things that a woman should. So he goes to town, does a little shopping and picks up Milly, who accepts his proposal without a second thought. That comes later, when she makes it up the mountain to discover that they will be sharing her marital home with Adam's six bearded brothers. Being a hearty, headstrong woman, Milly stays. It's a good job too, because after having her in the house for a few weeks, the other brothers decide they want in on this wife-business, and who better to train them from uncouth mountain-men to dapper young suitors than Milly? Alas, even her efforts are not enough and, taking inspiration from the Roman kidnap of the Sabine women, the brothers turn to kidnap in order to get some girls back to their place. Obviously the town's men aren't too pleased about this (although the women seem ecstatic) and a showdown ensues once spring comes, and the townsfolk can get up the mountain to confront these no-good women-stealing brothers. For fear of spoiling the ending, I won't tell you how it turns out, but I suspect the title's given it away anyway…



Nowhere but in the world of musical theatre could you take a story like that of *Seven Brides for Seven Brothers* and make it into an excellent piece of theatre – and make no mistake, this is a hearty helping of old-time musical fun. Sure, there are one or two 'issues' thrown in for good measure, and a little bit of elementary American history to boot. But don't go to this show expecting anything less than an all-singing, all-dancing musical comedy. A brilliantly executed musical comedy, I should say – this show's success is down to the talents of the touring cast. Shona Lindsay sings with passion and conviction as Milly, the brothers dance like a dream and Dave Willetts is perfectly cast as Adam, the uncouth mountain-man turned good by his woman. The company numbers are thrilling, although, unfortunately, few and far between. Nonetheless, the pace of the show never falters, the actors are engaging, and you may just find yourself forgetting that kidnapping your future spouse and taking her to your ranch for the winter just isn't the done thing.

Slightly disappointing was the set, with its cardboard cut-out trees giving the unfortunate impression of pantomime (although this is perhaps not altogether inappropriate, given the storyline in question…). The band is excellent, if a little loud, making the singing difficult to hear at times. These are small complaints, however. *Seven Brides for Seven Brothers* is good, old fashioned musical fun, and is on at the New Theatre until Saturday 22nd October.

Hanna Johnson, 19/10/05

CONCERT REVIEW

The Fourth Oxford Lieder Festival - www.oxfordlieder.co.uk

15th October: Ailish Tynan (sop.), Andrew Kennedy (ten.) with Iain Burnside (piano).
next concert, Sat 22nd Oct – see www.dailyinfo.co.uk for details

The Oxford Lieder Festival is now a prestigious, well-conceived celebration of the rich art of song poetry – the complex symbiosis of word, voice and, lest we forget, piano – and this concert was an excellent first-night of the festival. Ailish Tynan, soprano, Andrew Kennedy, tenor, and Iain Burnside, piano, triumphed with renditions of works by Schubert, Britten, Grainger, Strauss, Weir, and more Britten, and the concert was preceded with a fine introductory talk given by an excellent translator of Lieder, Richard Stokes. The concert's programme was well balanced, offering respite from the melancholic drama of Schubert and thoughtful introspections of Pushkin's *The Poet's Echo*, set by Britten, with the jaunty rusticity of folksongs arranged by Grainger, redolent of great intelligence and humanity. The same respite was offered in the second half, when troubled undercurrents in the songs of Strauss and Weir were offset by the lighter fare of Britten's folksong arrangements.

The opening Schubert group began with Kennedy's and Burnside's stormily wind-swept *Der Sterbler*, when surges of insistent semiquavers, swelling from the piano, raged impotently against a focussed tenor voice, a life-line of clear sound. Soothing gentleness followed imposing firmness with *Du bist die Ruh*, sung with a kind of precise tranquility by Tynan. This first group ended with a sixth song, the under-performed *Epistel: Musikalisches Schwank*, a jocular letter berating a friend for his silence, in which Kennedy displayed a capacity for high-spirited virtuosity and witty caprice, soaring gracefully in the tenor's upper-register.

The excellence of the opening group was maintained throughout the concert: both singers gave moving and virtuoso performances with the excellent, and no less important accompaniment of Burnside. Singing Lieder is always an emotional tour-de-force. A single stanza of a single Lied sometimes portrays a wide range of emotions which demands an equivalent variety of vocal qualities from the singer, and these Kennedy displayed in abundance: though more particularly, I felt, in the English works, Grainger or Britten, than the Schubert, perhaps because it was in the English songs that Kennedy could deploy a winsome cheeriness, a quality he semi-acted as well as sang, that enlivened his performance even more so than the virtuoso in some of the Schubert Lieder.

Though his winsome cheeriness sometimes turned into the kind of singer's smile that appears a little too mask-like, and sometimes appeared a little out of place, as in the Judith Weir songs that had deaths often at the end of each poem: when he relaxed, the sense of almost all-pervading sorrow, with which many Lieder are infused, became more real and powerful.

Stillness is a quality extremely characteristic of many Lieder, and in some songs Tynan captured a vocal quality that suggested a lived-in timelessness, and she achieved this strikingly in the gorgeous setting by Strauss of *Morgen!*…, a moving poem by the Scottish-German, John Henry Mackay. Stillness in Lieder is often imbued with a menacing potential – perhaps the equivalent to a Paternoster pause – when conveyed is what is left unsaid, unsung. Kennedy captured this type of intensity in tranquillity especially well in the folksongs by Britten, achieving vocally the kind of weighted etherealness, especially in the closing song, *Waly, waly*, which is the envy of every tenor and one of the qualities found in a great performer of Lieder. It would be possible to remark on some minor infelicities of German pronunciation, especially by Kennedy, which occasionally though not consistently appeared, but these did not detract from the overall excellent marriage between text and music, which is the essence of singing Lieder.

Oliver Morris, 19/10/05